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PRINCIPAL WORKS OF ART

IN THE COLLECTION OF

HOLLINGWORTH MAGNIAC, ESQ.

BY J. C. ROBINSON, F.S.A.

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE, ETC. ETC.

SUPERINTENDENT OF THE ART COLLECTIONS OF THE

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IN ſelecting for illuſtration the objects herein deſcribed, from amongſt the extenſive and varied collection at Colworth, the author has endeavoured, in the firſt place, to ſingle out ſuch as were of ſpecial rarity and intereſt, from the point of view both of art and archæology; and, ſecondly, ſuch as in their ſeveral ſections were obviouſly the moſt excellent and valuable of their kind. Such a choice muſt, to ſome extent, be a matter of perſonal taſte; and it is poſſible that amongſt the ſpecimens left unnoticed—probably five times as numerous as thoſe now deſcribed—may be ſome, which, in the judgment of others, might have ſeemed equally deſerving of mention.

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Section I.

Objects of Eccleſiaſtical Uſe, chiefly of Goldſmith's Work, Mediæval Enamels, &c.

1.

TABLE ends of a large coffer Reliquary, or "Chaſſe." Rheniſh Byzantine work, 12th century. Height of each end 23 inches, width 15 inches.

The "*Chaſſe*," from which theſe two ends were removed, is ſaid to be ſtill preſerved in its mutilated ſtate in one of the churches of Cologne. Theſe ſpecimens illuſtrate in an intereſting manner the general ſtyle of deſign, and likewiſe moſt of the decorative proceſſes of the eccleſiaſtical goldſmiths of the early Cologne ſchool. The centre of each end, forming a ſunk panel, is filled in with a large *relievo* hammered out from a thin plate of ſilver, and the margin or ſtyle framing around is decorated with gilt metal plates, overlaying the thick oak board, which formed the ſubſtance of the entire coffer; theſe metal plates are deeply engraved with floriated and interlaced ornamentation in the well-known ſtyle of the epoch, and are at intervals ſet with large cryſtal *cabochons* and oblong applied (*appliqué*) plates of *champlevé* enamel, of various floriated and diapered patterns, whilſt in ſeveral other parts of the work the gold diapering on a ground of laquered red copper, peculiar to the Rheniſh ſchool, is introduced. Around the bevelled margins of the framing are a number of ſmall box-ſhaped cavities covered with plates of horn, and containing relics, all of which are duly labelled; theſe are additions of the 15th or 16th century. One of the ſilver *relievi* repreſents our Saviour,

holding in one hand a book, and in the other a ſtaff or ſceptre with a ball and croſs at the top, he is ſtanding on the necks of a lion and of a dragon, according to Pſalm xci. 13: "The young lion and the dragon ſhalt thou trample under feet." The other *relievo* repreſents a female ſaint with a palm-branch and a book, flanked by two ſmaller ſtanding figures of angels bearing ſcrolls. Several inſcriptions, doubtleſs the names of the ſaint and the angels, are viſible on the field of this *relievo*, beaten up like the reſt of the work; but they have been ſo much battered and defaced as to be no longer legible.

2.

CANDLESTICK, inlaid or encruſted ("*champlevé*") enamel on copper, 12th century work. Rheniſh Byzantine. Height 7 in.

This candleſtick is a work of much higher artiſtic value than thoſe of the better known ſchool of Limoges. The baſe is hemiſpherical, fluted or *gadrooned;* each flute bearing a rectangular panel containing an allegorical figure. The ſtem of the candleſtick is formed by two large circular knops, with a ſhort cylindrical ſhaft betwixt them; the knops are ornamented with interſecting circles, and the ſhaft is divided into chequered ſquare compartments, each containing a cruciform ornament. On the top of the upper knop reſts the cup or bowl of the candleſtick, the underſide being ornamented with an elegant running ſcroll pattern. Unfortunately the *champlevé* enamel, which formerly decorated the entire ſurface of the candleſtick, has almoſt entirely periſhed, a few fragments only remaining, ſufficient to indicate the original colours of the ſeveral details. The figures on the baſe, deſigned in a far more artiſtic ſtyle than was uſual at the epoch, are full of life and movement. They are imperſonations of the vices or deadly ſins; all of them repreſented as draped females in ſomewhat ſtrongly contraſted attitudes: under each is engraved its title as follows:—1. "*Ira*," a figure ſtabbing herſelf with a ſword. 2. "*Idolatria*," with a lance the point held downwards. 3. "*Inſania*," with a barbed dart or lance, held obliquely, the point downwards. 4. "*Avaricia*," a figure with a knife. 5. "*Libido*," alſo holding a lance with the point downwards. 6. "*Superbia*," holding a large knife.

3.

SMALL oblong coffer Reliquary, with raiſed or bevelled lid. Rheniſh Byzantine, 12th century. Length $4\frac{3}{8}$ inches, width $2\frac{1}{4}$ inches, height 2 inches.

The ſide-panels of this very elegant little coffer are overlaid with thin plates of ſilver and gilt copper, the bevelled ſides of the lid or cover are in *champlevé* enamel, and the long narrow rectangular panel on the ſummit of the ſame is alſo of thin ſilver plate. The ornamentation at the ſides is in low relief, executed *en repouſſé*, or more probably ſtamped or emboſſed in a die, or elſe beaten over a raiſed matrix; it conſiſts of ſix ſemicircles or arcades, two at each ſide and one at each end, emboſſed with half figures of angels with extended wings, holding books in their hands, and the ſpandrils above are filled with gilt copper plates, ornamented with foliated ſcroll work. The bevelled or ſloping enamelled plates of the cover are of very original and taſteful deſign, and in moſt perfect preſervation, the long ones at the ſides being ornamented with a lozenge diaper with marginal band of leaf work, and the triangular plates at each end contain, the one an expanded flower or palmette ornament, and the other a beautiful branch of ſcroll foliage. The enamels are of great brilliancy, and a fine turquoiſe tint, pale lilac, bright yellow, and deep morone purple are very conſpicuous; the colours are more varied and more brilliant than thoſe of the Limoges ſchool.

4.

COFFER Reliquary or "Chaſſe." Limoges work, decorated with *champlevé* enamel, circa 1280. Length 15 inches, width $6\frac{1}{2}$ inches, height $12\frac{3}{4}$ inches.

This important ſpecimen of eccleſiaſtical metal work was evidently made for ſome church in the dioceſe of Limoges, the legend repreſented being that of St. Valerie, a local ſaint. It is of the uſual quadrangular ſhape with a high-pitched roof or cover, ſurmounted along the ridge by an openwork creſt, on which (at each end and in the centre) are poſted three oval balls of rock cryſtal. The decoration conſiſts of applied figures in gilt metal in *alto relievo*, fixed on to a diapered ground of

champlevé enamel of a well-known Limoges pattern. The edges or margins of the *chaſſe* are finiſhed by plates of gilt metal, engraved and ſet with numerous oval jewels of crimſon, blue, and green glaſs paſtes. On the ſide-panels are ten ſtanding figures of draped ſaints (five on each ſide) holding books; theſe figures all very much reſemble each other. At each of the gable ends is a larger figure of a ſaint, one of which, holding a book and a ſword, is evidently St. Paul, the other apparently a ſubſtitute of the 15th century for the original figure (of St. Peter?) is St. Valerie holding a palm-branch and a book; (it is evident that originally the ſaints round the ſides were intended to repreſent the twelve apoſtles, St. Peter and St. Paul reſpectively occupying the conſpicuous poſitions at the gable ends.) The legend of St. Valerie is repreſented on the two ſides of the ſloped roof;* on one ſide are five figures as follows,—on the left is the

* The legend of St. Valerie is related as follows in a local publication entitled, "Hiſtoire ſacrée de la Vie des Saints principaux, &c. . . . qui ont vecu ou qui ſont en vénération particulière en divers lieux du Dioceſe de Limoges," par M. I. Collin, &c. &c., Limoges, 1672, in 12mo. p. 679 et ſuiv.:—

"Valérie fut fille du proconſul Léocade et de Suſanne, et recueillit ſeule les opulentes "ſucceſſions de ces proconſuls, du coſté de ſon père, et de celuy de ſa mère Suſanne, elle "fut heritière des biens de Manilius. . . . Or, encore bien que Suſanne ne fût pas "encore eſclairée du flambeau de l'Evangile, elle ne laiſſoit pas pourtant d'avoir eſté "nourrie dans la vertu, en la manière qu'elle eſtoit pratiquée parmy des perſonnes qui "n'avoient pas encore la connoiſſance du vray Dieu. Car les Gentils, tous Idolâtres "qu'ils eſtoient, faiſoient grand gloire de certaînes louables habitudes ou vertus "morales, pour eſtre diſtingué du commun des hommes . . . . et ces vertus morales "ſont comme les ſauvageons ſur leſquels on ente heureuſement les plus beaux greffes "de toutes ſortes de vertus chrétiennes. . . .

"Valérie, profitant tous les jours autant des exemples que des inſtructions de ſa "bonne mère, adjouſta aux beautez de ſon corps, dont la nature l'avoit excellemment "pourveuë toutes celles de l'âme, autant que la ſombre lueur de la gentilité où elle "vivoit le luy pouvoit permettre. Elle vivoit donc ainſi doucement dans le Chaſteau "de Limoges ſous l'aile de ſa mère; et le vieux manuſcript de l'abbaye de S. Martial teſ-"moigne que dans cette vie privée elles avoient gagné l'amitié de tout leur voiſineage. . . .

"Or, comme la charge de Proconſul des Gaules eſtoit vacante, par la déceds de "Léocade, l'empereur Claude Tibère en pourvut Junius Silvanus, ſon parent proche "et très-capable de l'exercer. Il dreſſa donc ſon equipage et vint au païs, où il en "prit poſſeſſion. En faiſant ſes viſites dans ſon gouvernement, il ne manqua pas de "voir Suſanne comme eſtant veufve de ſon prédéceſſeur, avec ſa fille Valérie; mais la "bonne grâce de cette jeune demoiſelle luy donna ſi fort dans la veuë, qu'il fut incon-"tinent ſurpris de ſon amour, et, ayant appris les grandes ſucceſſions que luy eſtoient "eſcheuës, il creut que ce party luy pourroit eſtre avantageux, s'il eſtoit ſi heureux que "de l'avoir en mariage. Il obtint aiſément le conſentement de l'empereur pour l'eſ-"pouſer, et Suſanne et Valérie ayant tenu ſes recherches à un très-grand honneur, les "fiançailles furent célébrées avec toute la pompe convenable. . . . Mais la Providence "Divine, qui vouloit que la mère et la fille fuſſent deux très-belles lumières dans "l'Egliſe, leur fit naiſtre une occaſion avantageuſe pour paſſer à une perfection plus "haute. . . . . Car Saint Martial, eſtant pour lors dans le Limoſin, eut un commandement "exprez de la part de Jéſus-Chriſt, qui luy apparut pour cet effet, de ſe tranſporter "dans la ville de Limoges, et y preſcher ſon évangile. Il y fut donc, et d'abord ſe "logea près du Chaſteau, chez une bonne dame nommée Radégonde. Mais il n'y eut "pas demeuré un jour pour ſe diſpoſer à ſa première ſortie, qu'il entendit un bruit

prefect ſeated on his throne, St. Valerie brought before him by a ſoldier forms a group of two figures in the centre, and on the right is a ſoldier in the act of beheading the ſaint. On the oppoſite ſide the meaning of the *relievi* is not quite ſo obvious,—on the left St. Valerie kneels before our

" extraordinaire dans le Chaſteau, et s'eſtant enquis de ce que c'eſtoit, on luy dict que " c'eſtoit un pauvre frénétique qui faiſoit ce déſordre, et qu'il eſtoit de fois à autre ſi " cruellement tourmenté de ſa maladie que perſonne n'en oſoit approcher, qu'on avoit " meſme eſté conſtraint de l'attacher: et encore y avoit-il bien de la peine à le tenir, et " que la Dame du lieu n'eſpargnoit quoy que ce fût pour le faire traicter. Saint " Martial ſe perſuada qu'il eſtoit à propos de commencer ſa miſſion par cette première " viſite. Il fut donc là dedans, et voyant ce pauvre malade ainſi lié, comme il eſtoit, " il en eut grand pitié, et faiſant deſſus luy le ſigne de la croix, ces chaiſnes dont on " l'avoit attaché ſe rompirent incontinent, et en meſme temps il ſe trouva remis dans " l'uſage de ſon bon ſens.

" A ceſte veuë, Suſanne et Valérie furent ravies d'avoir expérimenté l'efficace du ſigne " de la croix, et toutes eſtonnées du miracle, donnèrent à Saint Martial, par les curieuſes " demandes, l'occaſion de leur deſcouvrir les Myſtères de noſtre Sainte foy. Et comme " la grâce du Saint-Eſprit agiſſoit puiſſamment dans leurs âmes, le ſaint apoſtre n'eut pas " beaucoup de peine à leur perſuader de l'embraſſer. Elles luy demandèrent donc le " bapteſme, que le ſaint leur donna volontiers, après les avoir ſuffiſamment inſtruites " pour ces premiers commencements: et ſix cents de leurs domeſtiques ſuivirent à meſme " temps l'exemple de leurs deux maiſtreſſes.

" . . . . . L'on donne meſme pour conſtant que Sainte Valérie, ayant un jour " ouy parler cet homme (Saint Martial) des louanges de la virginité, elle s'obligea par " un vœu exprès qu'elle en fit, de la garder inviolablement toute ſa vie; renonçant " par ce moyen à l'alliance du Proconſul et à toutes les grandeurs qu'elle pouvait " eſpérer dans un ſi riche mariage.

" Or le Proconſul eſtant de retour penſant reprendre les premières erres de ſon " mariage, fut bien eſtonné quand on luy dict que ſa maiſtreſſe pretenduë avoit fait de " nouvelles amours et changé de deſſein. Ces nouvelles non attenduës outrèrent cet " eſprit altier, qui pour s'eſclaircir du fait l'envoya quérir ſur-le-champ, ayant de la " peine à croire qu'il ſe fut trouvé dans la province qui que ce fût qui eût oſé courir " ſur ſes briſées et luy deſbaucher ſa maiſtreſſe. Elle vint donc en ſa préſence, et avec " un maintien modeſte et ſerieux, ſe jetta à ſes pieds; mais luy, la voyant dans ce " changement, jettant feu et flamme par les yeux, luy demanda d'un ton de voix qui " deſcouvroit aſſez l'altération de ſon âme, s'il eſtoit vrai qu'elle eût un autre ſerviteur? " et quel eſtoit celuy qui avoit eſté ſi hardy que de courir ſur ſon deſſein. Mais elle, " prenant la parole avec une modeſtie angélique, luy dict qu'elle n'avoit jamais cru " mériter l'honneur de ſes recherches, qu'elle s'eſtimeroit la plus malheureuſe " damoiſelle de la province, ſi elle avoit jamais penſé de luy préférer quelqu'autre que " ce fût; qu'au reſte il eſtoit véritable qu'elle avoit donné ſon cœur et toutes ſes " amours, au fils du Roi du ciel, qu'elle prétendoit d'avoir pour eſpoux: mais qu'elle " ne luy faiſoit point de tort à luy Proconſul, ſi elle luy préféroit le Créateur du ciel et " de la terre, etc. . . . . Mais la colère qui emporta cet homme outré de douleur ne " permit pas à Sainte Valérie de parler plus longtemps. Il la fit donc oſter de là, et " commanda à ſon Eſcuyer de l'aller faire mourir en quelque part. Elle alloit à la " mort en riant comme ſi elle fût allée à noces. Jamais on ne la vict plus ſatisfaicte. " . . . . . En chemin meſme, elle dict à celuy qui la conduiſoit à la mort, qu'il eſtoit " bien abuzé s'il penſoit qu'elle s'en alloit perdre la vie: C'eſt toy-meſme, luy dict-elle " en riant, qui mourras aujourd'huy, et je ne commenceray qu'à vivre. . . . . A " meſme temps on ouyt en l'air une voix, qui luy dict, Courage Valérie, voici les " Anges qui t'attendent pour te conduire (l'âme) à ton eſpoux. L'eſtafier luy avale la " teſte avec un revers, et l'on ouyt les Anges faiſant un très-agréable concert, et ſon " âme fut veuë de toute l'aſſiſtance montant en guiſe d'une boule de feu dedans le ciel " . . . . . Mais la bienheureuſe martyre prit ſa teſte toute coupée qu'elle eſtoit entre " ſes deux mains; et d'un pas ferme et ſans broncher paſſa de la ſorte au travers de la

Saviour, who ſtands with a croſs in one hand and extends the other towards the ſaint, as if about to raiſe her up; in the centre are two erect figures of female ſaints holding cylindrical vaſes or other objects of uncertain ſignification, with their right hands uplifted as if in benediction; and on the right a group of two figures, one an angel with large wings, with a book in his hand, ſeated on a throne (or perhaps an open ſepulchre), in which, by his ſide, ſtands St. Valerie.

The Abbé Texier ("Dictionnaire d'Orfévrerie," &c. Paris, 1857, p. 1430) deſcribes at great length a ſmall "chaſſe," apparently in his own collection, on which the legend of St. Valerie is repreſented in a different manner from the preſent. He ſays alſo:—"L'importance que nous donnons "à ce reliquaire a beſoin d'excuſe. Elle s'explique par la perte que le "Limouſin a faite de deux autres châſſes plus importantes, qui repré- "ſentaient le même ſujet. Les brocanteurs les ont livrées à des cabi- "nets, et la deſtruction des vitraux Limouſins antérieurs au 14^{me} ſiècle "rend cette perte plus ſenſible encore. L'image vénérée de Sainte "Valérie y brillait de toutes parts." In all probability the Magniac *Chaſſe* is one of thoſe the loſs of which the learned Abbé deplores.

5.

CIBORIUM or Pyx, in form of a dove, ſtanding on a circular plate or medallion, attached to which are four projecting rods of metal, intended to afford points of ſuſpenſion for chains. Limoges, 13th century work. Extreme length 9½ inches, height 6½ inches.

The body of the dove is in gilt copper, the feathers, &c. engraved, but

"ville, et alla ſe rendre au lieu où Saint Martial prioit Dieu. . . . Mais l'eſcuyer "Hortarius, tout eſtonné de tant de merveilles qu'il avoit veuës, alla les raconter au "Proconſul, luy diſant meſme que, comme il la conduiſoit à la mort, la vierge luy avoit "dict qu'il mourroit à ce meſme jour; et il n'eut pas achevé le mot, que le voila qui "tombe roide mort à ſes pieds.

"On comprend l'étonnement du Proconſul; quelques chrétiens lui conſeillent d'en- "voyer chercher Saint Martial. Celui-ci touché des prières du gouverneur romain et "ſaiſiſſant l'occaſion qui ſe préſentait d'accomplir ſa miſſion apoſtolique, prend Horta- "rius par la main en lui ordonnant de ſe lever au nom de Jéſus-Chriſt. Le mort "revient à la vie et, ſe proſternant aux pieds du ſaint, confeſſe qu'il eſt ſerviteur du vrai "Dieu. A la vue de ce miracle, le Proconſul Silanus embraſſe la religion chrétienne, "et reçoit au baptême le nom d'Etienne et fit ruiner les Temples des Idoles, et donna "à S. Martial de grands thréſors pour en faire bâtir des temples au vray Dieu."

the wings and tail are encruſted with *champlevé* enamels of varied colours, and the circular baſe is alſo inlaid with a roſette ornament in coloured enamels. The box or cavity for the conſecrated euchariſtic particles, kept for the communion of the ſick and dying, is in the body of the bird, and a circular lid, opening with a hinge in the back of the dove, gives acceſs to it. During the 13th century, and indeed until a very recent period, the *pyx*, or veſſel in which the ſacramental wafers were preſerved, was generally ſuſpended over the altar by chains, and the dove, the ſymbol of the Third Perſon of the Trinity, was much affected as an appropriate form for this purpoſe. The preſent is a characteriſtic ſpecimen of a claſs of veſſels of this type, doubtleſs fabricated at Limoges, and of which many other examples are extant. It was purchaſed at the ſale of the Debruge-dumeſnil collection. Engraved and deſcribed in Shaw's "Decorative Arts of the Middle Ages" (London, 1851).

6.

ALTAR Candleſtick in *champlevé* enamel, Limoges 13th century work. Entire height, including the pricket, 10 inches.

The ſtem is ornamented with two bulbs or knops enamelled with running ſcroll ornaments; the triangular baſe has a groteſque ſemi-human figure, the upper part of which repreſents a knight brandiſhing a ſword and ſhield, but with the head of a lion, which (alone) is chiſelled in relief, the reſt of the ornamentation being in the engraved and gilded ſurface metal and encruſted enamels; the lower part of the figure terminates in a dragon's or lizard's body with a floriated ſcroll tail, the bowl or cup of the candleſtick at the ſummit is alſo decorated in enamel with roſettes, &c.

7.

CIBORIUM or Pyx, *champlevé* Limoges enamel, circa 1300-50. Height 9 inches, diameter acroſs the bowl 4½ inches, diameter acroſs the foot 6 inches.

This utenſil conſiſts of a body or receptacle in two hemiſpheres,

the upper one hinged and forming the lid; it is mounted on a tall ſlender circular ſtem with an octagonal knop in the centre; the foot or baſe is of greater diameter than the body of the pyx, and the margin is cut or ſhaped ſo as to form a hexafoil alternating with angular points. The ground or ſubſtance of the object, as uſual, is of copper gilt, the various figures and ornaments being delineated by engraved outlines. The ground ſpaces of the ſurface are filled in with red, blue, and green enamels. The ſubjects on the cover are four in number, as follows:—Chriſt mocked, our Saviour with his hands tied (two ſoldiers holding a bandage over his eyes and ſtriking him), next, the flagellation—Chriſt bearing his croſs, and laſtly, the crucifixion. Each of theſe ſubjects is repreſented under a wide circular cuſped arcade. On the under ſide of the cup are ſix circular medallions with half figures of angels, the ſpaces or ſpandrils betwixt them filled in with ſcrolls. The upper ſurface of the foot is likewiſe decorated with ſix medallions alſo bearing demi-angels. The ſpandrils betwixt each, filled in with a *fleur-de-lys*.

8.

CIRCULAR enamelled copper Bowl. Limoges work, circa 1300. Diameter $8\frac{7}{8}$ inches.

In the centre of the inſide is a circular medallion containing a draped figure on a galloping horſe, with a lizard or dragon beneath its feet. Around the margin is a ſeries of eight arcades or horſe-ſhoe ſhaped compartments, in each of which are figures, apparently of minſtrels or mountebanks; amongſt them may be ſeen a draped female tumbling or walking on her hands, and two figures of men playing violins. On one ſide, near the margin of the bowl, is a projecting ſpout in the ſhape of an animal's head.

From the collection of M. Didier Petit, of Lyons.

9.

SIMILAR Bowl; in the centre a king on his throne, on a diapered background of floriated ſcrolls, around the margin four compartments formed by interſecting ſemicircles. The ſpandrils near the margin of the bowl are each filled in with a caſtle (arms of Caſtille, doubtleſs in compliment to Blanche of Caſtille, Queen of Saint Louis). In one of the compartments is a man kneeling and holding out

a boar-ſpear, the boar (in the next compartment) ruſhing towards him and attacked by a hound; in the other two compartments a man with a dog, ſounding an *olifant*, and in the next a ſtag advancing towards him, being pulled down by a dog. The whole of the background ſpaces are filled in with floriated ſcrolls. This bowl has no ſpout. Diameter 8⅞ inches.

The two bowls here deſcribed, notwithſtanding that the pictured ſubjects repreſented on them are of a ſecular character, were in all probability eccleſiaſtical utenſils. Their uſe was to contain the water with which the prieſt waſhed his hands during the ceremony of the maſs;* they were always in pairs, one with a ſpout from which the water was poured, and the other without a ſpout in which it was received. From thus being uſed in pairs, they were called "*gemelliones*." The preſent ſpecimens, though not originally belonging to each other, repreſent the two varieties. Many other examples of ſimilar ſtyle and origin have been preſerved.

10.

CROSIER in Limoges *champlevé* enamel. Height 11 inches, width acroſs the volute 4 inches.

The uſe of the croſier or paſtoral ſtaff is ſimply as an emblem of authority; its ſignification in fact is analogous to that of the ſceptre of the king or the mace of the municipal ruler. Its origin has been fancifully ſuppoſed to have been derived from the lituus of the ancient augurs; a ſhort curved wand or crook held in the hand during the ceremonies of ſacrifice and divination. The moſt ancient monuments in which the paſtoral ſtaff occurs, repreſent it indifferently of three different models; firſt, that of a crutch or tau; ſecondly, that of a long wand ſurmounted by a ball and a ſmall croſs; and thirdly, in the uſual voluted form. The croſiers of the firſt and laſt of theſe models, in the earlieſt periods, were frequently not longer than ordinary walking ſtaves, and were evidently held in a ſimilar manner, *i. e.* by the crutch-ſhaped croſs-piece, or the crook or volute. The reſemblance of the voluted ſtaff to the ſhepherd's

* Dr. Rock, whoſe invaluable advice in reſpect to the preſent catalogue the author moſt gratefully acknowledges, diſſents from this view. He ſays in reference to this paſſage:—"I think not; they were the baſin and ewer always uſed at great houſes "where the ceremony of pouring water on the hands of the lord and lady and great "gueſts, by one of the yeomen, was punctiliouſly followed; (ſee the 'Boke of Curtaſye,' "p. 27.) The baſin and ewer for liturgical uſe were ſmaller."

crook probably at laſt fixed the orthodox conventional ſhape, and it thus occurs on various ancient monuments at leaſt as early as the ninth century. In the ages of ſymboliſm, indeed, the ſtriking and pertinent analogy of the epiſcopal office to that of the paſtor, conſecrated moreover by our Saviour's parable of the good ſhepherd, could ſcarcely fail to cauſe the final adoption of this form in preference to that of the common walking ſtaff, whilſt the long ferule, ſurmounted by a ball or ſmall Malteſe-ſhaped croſs, ſeems to have become (in actual uſe) eſpecially, if not excluſively, aſſigned to the Pope, who never uſes the croſier, and in plaſtic repreſentations to have become the attribute of archangels and heavenly powers. It is evident, in ſhort, that the fixing of the croſier in its preſent ſhape was the reſult of a gradual concretion of various natural and myſtical ideas, and that no preciſe dates can be aſſigned to any of the various changes and modifications of its form which have taken place.

Of all the products of the early Limoges ſchool perhaps none are more intereſting, nor, at the preſent day, better known than the croſier heads; the general elegance of deſign, the brilliancy and originality of the enamels with which they are encruſted, and at the ſame time the comparatively little coſt at which they were originally produced, muſt have rendered them univerſally popular. They were, in fact, a current article of manufacture, and as ſuch, beautiful as they are, are not to be ranked with the ſplendidly wrought croſiers in more precious materials, which were poſſeſſed by the higher members of the epiſcopal order. It is moſt likely, indeed, that they were more particularly deſtined as ſepulchral croſiers, it being the well-known cuſtom to bury their appropriate inſignia along with the bodies of eccleſiaſtical perſons. Moſt of the Limoges croſiers now extant, and notably the preſent example, have indeed been recovered from tombs. Theſe Limoges croſiers are of very uniform types, a few preſcriptive models ſeeming to have been adhered to with great conſtancy; of one of theſe, viz. that with the volute filled in with an expanded flower, the preſent example is perhaps the moſt elegant and perfect ſpecimen extant. It may be briefly deſcribed as follows. Beginning with the ſocket which fits on to the wooden ſhaft, this is enriched with large lozenge-ſhaped compartments containing dragons or groteſque winged monſters, and floriated ornaments on a ground of blue enamel; the knop is enriched with four circular medallions connected together with elegant roſettes and ſcrolls grounded in enamel; in each of the medallions is a dragon or ſyren with a human head, chiſelled in relief, the tail ending in foliage, the ground ſpaces perforated or cut through; from the knop riſes the lofty volute, which is crocketed on the outer edge, the

ſurface covered with running ſcrolls grounded in blue; the crook, which forms a double involution, ends in a beautiful opened flower of triangular form, the point of each of the three long leaves elegantly curled over on to its outer margin; the leaves are filled in with blended or ſhaded enamels of blue, green, red, and white colours—the metal portions have all been richly gilded.

This croſier was found in a tomb in the ancient abbey of Foigny in France, by the Marquis de Liancourt, who purchaſed the national domain at that place. The tomb was ſuppoſed to have been that of Barthelmy de Vir, Biſhop of Laon, who is recorded to have died in 1181.*

The croſier, however, is unqueſtionably of a later date (probably towards the middle of the 13th century).†

It is beautifully illuſtrated by a coloured engraving in Shaw's "Decorative Arts of the Middle Ages;" in "Mélanges d'Archéologie" de Cahier et Martin, vol. iv. p. 221; alſo in "Choice Examples of Decorative Art." London, Cundall and Addey, 1851. It has likewiſe been recently engraved on a ſmall ſcale in Didron's "Orfévrerie Religieuſe."‡

* According to other and probably more authentic accounts, this prelate lived at the beginning of the 12th century, having attended the reconſecration of his cathedral in 1114.

† This is likewiſe the opinion of the learned Père Martin ("Mélanges d'Archéologie," above cited), who obſerves:—

"Des ſyrènes mollement cambrées ſur le nœud, et des dragons grimpant le long de "la douille, font auſſi tous les frais du ſymboliſme incomplet d'un monument delicat "poſſedé par M. Magniac (fig. 93). Ce monument vient, helas! de France, comme "tant d'autres appreciés par le gout et conquis par l'or de nos heureux voiſins. On "dit qu'elle provient de l'abbaye de Foigny, et qu'elle à été trouvée dans la tombe du "célèbre Barthélmi de Vir, le fondateur, d'après Guibert de Nogent, de la cathédrale "de Laon, dans les premières années du XII^e ſiècle. Le ſtyle du travail n'indiquerait "pas une époque auſſi reculée et j'entreverrais même, a côté de beaucoup de grace et "de fineſſe, tant ſoit peu de maigreur et de manière, indice de l'approche du XIV^e "ſiècle."

‡ M. Didron not having ſeen the original object, and apparently judging only from the indifferent engraving in the "Mélanges Archéologiques," expreſſes doubts as to the authenticity of this croſier; one of his very ſingular objections being the unuſual lightneſs and elegance of its ſhape. He alſo demurs to the crockets on the outer margin of the volute. Had M. Didron ſeen the original, theſe doubts, for which there is not a ſhadow of foundation, would certainly never have been expreſſed.

II.

HEAD of a Staff of a ruler of the choir, or of a croſier, in gilt bronze, with a knop or ball of rock cryſtal. Limoges work, circa 1280. Height 12½ inches, width acroſs the volutes 6½ inches.

This unique and celebrated monument was formerly in the collection of M. Dugué of Paris, at whoſe ſale in 1851 it was acquired by the preſent poſſeſſor. It has been repeatedly engraved, and has been the ſubject of much archæological reſearch and diſcuſſion. Accounts of it will be found, firſt, in "La Revue Archéologique" de M. Leleux, t. iv. p. 816, where it is deſcribed in an erudite memoir by M. Adrien de Longperier—an engraving of it, and alſo of ſeveral mediæval eccleſiaſtical coins in illuſtration, accompanies this paper; ſecondly, in Shaw's "Decorative Arts, &c. of the Middle Ages" (1851), (coloured engraving and deſcriptive text); thirdly, in Cahier et Martin's "Mélanges Archéologiques," t. iv. p. 233 (1856), (engraving on wood).

It may perhaps ſtill admit of doubt whether this moſt intereſting object was the head of the ſtaff of a chanter or ruler of the choir, or of a double croſier, *i. e.* a croſier with two volutes. The former ſuppoſition, however, ſeems the more probable. In any caſe, no other ſpecimen of the ſame kind is known, nor is there any certain evidence of any ſuch thing as a double croſier having ever been in uſe. The object conſiſts of a vertical ſhaft or ſtem, ſimilar in general aſpect to that of many croſiers of the Limoges ſchool, except that it branches into two volutes, diverging in oppoſite directions from the ſtem, which is prolonged vertically betwixt them, and is ſurmounted by a ſmall ſtatuette of St. Michael ſlaying the dragon; in one of the volutes is a kneeling figure of a female ſaint, holding her head in her hands, and ſupported by an angel, who appears to be iſſuing from the clouds, and in the other a biſhop ſtanding in front of an altar, on which is a chalice covered with its corporal. Theſe figures repreſent the reſuſcitation of St. Valerie by St. Martial, both local ſaints of the city of Limoges. The knop, placed in the ſame poſition as in ordinary croſiers, is in rock cryſtal,* and the ſtem and

* For an account of the legend of St. Valerie, ſee notice of the "Chaſſe," No 4 in this Catalogue. M. de Longperier ſuppoſed the cryſtal knop to be an addition of more recent date than the object itſelf. The author cannot, however, agree in this opinion; he has in fact no doubt but that it formed part of the original deſign, and that the object, wanting of courſe the ſtaff, is in every other reſpect perfectly intact.

No. 11. *Head of a Staff of a Ruler of the Choir (?)*
Limoges Work, circa 1280.

volutes are ornamented with ſcrolls in filagree wire-work ſoldered on to the ground, and alſo with numerous ſmall cryſtal *cabochons*. The outer margins of the volutes are crocketed, and the ends terminate in ſcroll foliage; the ſocket part of the ſtem, beneath the knop, is ornamented with three lizards or dragons.

The uſes and preſcriptive form of the croſier are well known, and need not be further alluded to here. The "*baculus cantorum*," or chanter's ſtaff, on the other hand, differs eſſentially from it: its uſual typical form is that of a "tau," or crutch-headed ſtaff, the wand being ſurmounted with a ſhort T-ſhaped croſs-piece, which was very often of ivory and richly carved. It appears, however, from old inventories, that the croſs-piece was alſo frequently of metal, and that it ſometimes ſupported ſmall groups or ſtatuettes. Some deſcriptions, indeed, ſeem to denote a diſpoſition very ſimilar in eſſential features to that of the preſent ſpecimen; the volutes, however, are nowhere indicated. Canon Rock, in his invaluable "Church of our Fathers," vol. ii. p. 201, thus deſcribes the uſe and appearance of the "ruler of the choir's" ſtaff:—

"The *rectores chori*, or rulers of the choir, who were few or many, according to "the ſolemnity of the feſtival, but always arrayed in alb and cope, and often having "the precentor at their head, directed the ſinging of the choir all through many parts "of the divine ſervice—at matins—at maſs—at even-ſong. As they aroſe from their "ſtools or went down from their ſtalls to cluſter around the large brazen eagle, upon the "outſtretched wings of which lay open the heavy Grail, or widely-ſpreading Antiphoner "—from the noted and illuminated leaves of which they were chanting;—or as they "walked to and fro, giving out to each high canon in his turn the anthem to be ſung, "theſe rulers of the choir bore in their hand a ſtaff, ſometimes beautifully adorned and "made of ſilver, ending, not with a crook, but a ſhort croſs-beam, which carried ſome "enrichment, elaborately wrought and richly decorated. . . . . The enameling, the "imagery, the lace-like tabernacle-work, beſtowed eſpecially upon the head of the Engliſh "ſtaff, for the rector of the choir, may be almoſt ſeen from the deſcription of the *Baculi* "*pro chori regentibus*, ſet down in the liſt of plunder carried off by Henry VIII. from "Lincoln cathedral. 'Imprimis, a ſtaff covered with ſilver and gilt, with one image "'of our Lady graven in ſilver at one end, and an image of St. Hugh in the other end; "'and having a boſs, ſix-ſquared, with twelve images inammelled, having ſix buttreſſes, "'wanting one pinnacle and two tops. Item, two other ſtaves, covered with ſilver and "'gilt, having an image of our Lady, and a chanon kneeling before her at every end, "'with this ſcripture, *Pro nobis ora*, etc.; having alſo one knop, with ſix buttreſſes, "'and ſix windows in the midſt, one of them wanting a pinnacle, with this ſcripture "'about the ſtaff, *Benedictus Deus in donis ſuis*. Item, two other ſtaves, covered with "'ſilver parcel gilt, having a knop in the midſt, having ſix buttreſſes, and ſix windows "'in every ſtaff, gilt, wanting one round ſilver plate of one crouches end.'—DUG-"DALE, *Mon. Anglic.* t. viii. p. 1281. From theſe and other deſcriptions, it would "appear that the head of the ſtaff was made like St. Anthony's croſs, or the capital "letter T. Upon the top of this were ſet the images."

Dr. Rock, whoſe opinion is entitled to the greateſt weight, believes the preſent object to be a chanter's ſtaff and not a croſier; and le Père Martin appears to incline rather to his view than to that of M. de Longperier, who, on the contrary, maintained it to be a double croſier. M.

de Longperier ſeems to have aſſumed the exiſtence of double croſiers on inferential evidence only; his theory being, that abbots and biſhops, who preſided over two ſeparate eccleſiaſtical governments, were in the habit of uſing a croſier with two volutes ſymbolical of their double juriſdiction; and in ſupport of this view he adduces ſeveral examples of a claſs of eccleſiaſtical coins of the 12th and 13th centuries, iſſued by dignitaries poſſeſſing this duality of juriſdiction, on which are figured two croſiers, but on one only of which appears two croſiers with apparently double volutes, diſpoſed *en ſaltire*.* M. de Longperier, in the concluſion of his eſſay, remarks:—"It is alſo very certainly in that city (Limoges) that the double croſier "belonging to M. Dugué was fabricated. It reſts, however, to be aſcer- "tained for what perſonage it was made. I have ſaid that amongſt the "Biſhops of Limoges I find no one to whom it could have belonged on "the hypotheſis above ſtated. It is certain, however, that the manu- "facture of Limoges furniſhed bronzes and enamels for the churches "of every part of France, and the fact of the patron ſaints of Limoges "being conſpicuous features in the croſier, does not neceſſarily preclude "its having been manufactured for ſome other dioceſe."

12.

PASTORAL Staff in carved bone. Italian 14th century work. Entire length of ſtaff 6 feet 9 inches, width acroſs the volute $9\frac{3}{4}$ inches.

The head of this croſier is compoſed as follows. The knop is a large rhomboidal maſs formed from a ſquare block by cutting off the angles, ſo as to leave four lozenge-ſhaped ſpaces at the ſides, theſe are filled in with emblems of the evangeliſts carved in low relief; the ſhaft of the volute riſes above this in the ſhape of a dragon's head and neck with gaping

* The coin in queſtion, figured in the "Revue Archéologique" on the ſame plate as the ſtaff, is a "denier bractéate de Conſtance, frappé au 13^{me} ſiécle;" and M. de Longperier remarks in reference to it, "or, ce denier appartient inconteſtablement aux "évêques (H. Meyer, die Bractéaten des Schweiz, de Zurich, 1845, p. 55, et ſuiv. "Taf. iii. No. 159.), et l'on ne pourrait admettre qu'ils euſſent placé ſur leur monnaie les "inſignes du grand-chantre ou de tout autre dignitaire eccléſiaſtique." The occurrence of the two croſiers on this coin M. de Longperier ſays is ſymbolical of the abſorption of the ancient ſee of Windiſch by that of Conſtance, other coins are cited, particularly two of Noyon and Tournay, both bearing *two ſeparate croſiers of the ordinary type*, without doubt indicating the union of theſe two ſees. Theſe coins, however, do not in the author's opinion, which is alſo that of more competent authorities in this country, afford ſufficient evidence of the exiſtence of the double croſier.

mouth, from which grows the volute, enriched on the outer margin with ten boldly projecting leaf-ſhaped crockets rudely carved; the volute encloſes a lamb with the ſtem of a croſs or banner, the upper part of which is broken away, and alſo in the upper part a dove; the extremity of the volute forms another dragon's head with gaping mouth thickly ſet with teeth, and apparently menacing the lamb: the head and ſhaft of the croſier are diapered over with floral ornaments, roſettes, groteſque dragons, and other animals, rather coarſely executed in ſurface gilding, outlined with red and black. Other croſiers of this identical type, moſt likely produced in the ſame diſtrict and at the ſame period, are ſtill preſerved;* they are apparently of North Italian origin. It is difficult to determine their approximative date with any certainty; it is probably, however, later than might be at firſt ſuppoſed. The quaſi-Byzantine ſtyle, eſpecially marked in the diapered ornaments painted on them, would apparently indicate the 13th or early part of the 14th century; but judging from other details of a more modern aſpect, it ſeems more likely that theſe ſeemingly very ancient motives were only traditionally or preſcriptively retained in ſome remote diſtricts.

Croſiers encloſing a lamb with a croſs in the volute, menaced by a dragon, were a favourite type, particularly in the 12th, 13th and 14th centuries. As a myſtical emblem of the conteſt of our Saviour with the evil one, this deſign is too obvious to require further elucidation. A complete chapter, however, on this type, by Père Martin, illuſtrated with engravings of other examples, will be found in "Mélanges d'Archéologie," vol. iv. p. 198.

13.

HEAD of a Croſier in gilt metal. French or Flemiſh work, 15th century. Entire height $13\frac{1}{4}$ inches, width acroſs the crook 6 inches.

The knop or head is octagonal in ſhape, each face enriched with a ſunk niche ſurmounted with a crocketed ogee canopy and containing a ſtatuette of a ſaint, the angles are flanked with minute buttreſſes, terminating in detached pinnacles. The crook or volute which riſes above has boldly chiſelled crockets projecting from the outer margin; the extremity

* A fine example was (October, 1860) in the poſſeſſion of the dealer Kuhn of Geneva, obtained by him in the North of Italy; and at preſent two other croſier heads of the ſame ſchool are on ſale by M. Delange of Paris.

ramifying into two branches, both of which terminate in elegant recurved ſcroll foliage. Each ſide of the crook is decorated with ſmall detached flowers or "ſprigs," repeated at regular intervals. The ſocket or portion below the knop is wanting.

14.

CROSIER with ſtaff complete in gilt metal, Flemiſh, circa 1520. Length 6 feet 9 inches, width acroſs volute $6\frac{1}{2}$ inches.

It is not eaſy to give an adequate idea by a mere deſcription of this elaborately decorated croſier; an engraving of it, however, will be found in the "Mélanges Archéologiques," vol. iv. p. 253, and alſo in "Duſommerard, Album," &c. ſérie 10, pl. 27. The knop, as in moſt of the renaiſſance croſiers, forms an octagonal tabernacle, in lieu of the ſimple ball of the earlier ſpecimens; this is decorated with circular niches or arcades encloſing ſmall figures of ſaints, the angles flanked by terminal caryatides and other motives of renaiſſance deſign. The volute is beautifully enriched with acanthus foliage, arranged, nevertheleſs, in the ancient method, as recurved crockets; and in the centre of the volute is a group of St. Hubert as a biſhop, with the miraculous ſtag, with the crucifix betwixt its horns, couchant near him. The ſtaff itſelf is encaſed in metal, and is emboſſed with a variety of "tranſitional Gothic" patterns of flutings, zigzags, diapers, &c. Le Père Martin obſerves, in reference to the preſent work ("Mélanges, &c." p. 153):—

"Mais à meſure que la renaiſſance Grecque et Romaine pourſuit ſon œuvre, "l'ingénuité du ſentiment chrétien s'affaiblit dans beaucoup d'écoles avec l'amour des "vieilles traditions. De beaux talents ſacrifient tout au goût de la forme et ſemblent "avoir pris pour deviſe celle de l'art pour l'art. Ainſi que l'architecture, l'orfévrerie "ſe pare de bijoux charmants, mais où la coquetterie et le caprice ſont plus conſultés "que la raiſon et les convenances. Voyez la belle croſſe en ſtyle de François 1er "appartenant à M. le Prince Soltikof (fig. 149). Que peut-on voir de plus élégant, "de compoſé avec plus d'eſprit, d'executé avec plus de fineſſe? Malheureuſement "nous ſommes ici par trop loin de la gravité des vieux ſiécles. Que veulent donc dire "ces ſatyres au rire rabelaiſien? Et ces têtes de bélier, débris de quelque ſacrifice aux "divinités de l'Olympe? Et cette victoire ailée qui vient ſoutenir ſur la pointe de ſa "queue de ſerpent l'écu paſtoral? Je ne parle pas des grenades entre ouvertes qui "peuvent avoir en leur ſignification populaire à une époque rapprochée de la conquête "de Grenade et dans les mains aujourd'hui inconnues du premier deſtinataire. En "ſuivant ce dernier ordre d'idées on ſera peut-être conduit à voir dans la coquille le "ſymbole d'un lieu de pélerinage, tel par exemple que l'Abbaye de Saint-Hubert. "Saint-Hubert et ſon cerf figurent en effet dans l'œil de la volute. Je ferai remarquer "le velum attaché à la douille."

Formerly in the collection of Prince Soltikoff, (purchaſed at the ſale in Paris, 1861,) and previouſly in that of M. Montfort. It is ſtated in Duſommerard to have been originally brought from the abbey of St. Hubert in Brabant.

15.

RELIQUARY in rock cryſtal, mounted in ſilver gilt, French or German? "Gothic," circa 1400. Height 12½ inches, diameter of cup 3¾ inches.

The reliquary conſiſts of a cylindrical twelve-ſided cup in cryſtal, with a dome-ſhaped cover of the ſame material; this is mounted on a tall ſtem, which has a wide baſe and a knop in the centre, alſo of cryſtal. The mounts are formed by bands of openwork quatrefoils, encloſed betwixt ſlender moulded filets. From the ſummit of the cover riſes a ſhort quadrangular conical turret or ſpire, terminated by a chaſed finial.

16.

TURRET-SHAPED (Chriſmatory) in ſilver gilt. German "Gothic," circa 1340. Height 7½ inches.

A ſlender octagonal turret ſurmounted by a low conical ſpire, ſupported on a ſhort moulded ſtem, which expands again to a wide baſe, are the main features of this beautiful little utenſil. It is ſtrictly architectural in deſign, and might literally ſerve as a model for a ſtone turret or projecting *tourelle;* at each angle of the octagon is a ſlender diagonal buttreſs, riſing from the baſe to the battlemented cornice and finiſhing immediately under it with a pinnacle. The turret is divided into two unequal ſtages by a dripped ſtring-courſe, marking the diviſion of the moveable cover, which ſlides on to the lower part like the lid of a pen-caſe. The panels or wall-ſpaces are filled in with ſimulated Gothic windows with mullions and tracery. In the lower portion, which is three times the length of the upper one, the window is divided in two by a croſs tranſom; the windows in both diviſions are ſurmounted by elegant triangular crocketed canopies. Affixed on two oppoſite ſides in the upper

part are circular tubes, in the ſemblance of projecting turrets, crowned with cornice and battlements; theſe are intended to hold cords, which, when paſſed through them, ſerved to ſuſpend or carry the flaſk.

The ſacramental oils, three in number, were generally kept in ſmall ſeparate phials, placed within a ſilver vaſe, in three diviſions. Several of theſe chriſmatories are extant; they uſually form a cluſter of three ſimulated turrets. (See ſpecimen in the South Kenſington Muſeum, No. 7243.) The uſe of the preſent flaſk, however, moſt likely was to contain *one* of the phials, perhaps that of the *oleum infirmorum* for extreme unction, eſpecially when carried out for uſe by the prieſt.

It was purchaſed in Paris at the ſale of M. Préaux, January, 1850, and is engraved in "Choice Examples of Art Workmanſhip, &c." 1851.

17 and 18.

PAIR of Sacramental Cruets ("*burettes*") in ſilver, parcel gilt. Flemiſh or German, firſt half of the 15th century. Height $9\frac{1}{8}$ inches.

Theſe beautiful cruets are of ſomewhat larger ſize than uſual; they are octagonal in ſhape, mounted on tall chalice-like ſtems, with knops in the centres ſtudded with lozenge-ſhaped projecting boſſes. The body of the cruets, the baſe and ogee dome-ſhaped hinged covers, are ornamented with highly-wrought mouldings, and the covers are ſurmounted with chaſed finials. On the wide-ſpread baſe of each cruet is a circular *appliqué* medallion, grounded in red and blue enamels, bearing reſpectively the letters A and V, (*Aqua et Vinum.*)

19.

OCTAGONAL ſpire-ſhaped *Pyx* or Reliquary in ſilver gilt. Flemiſh work, circa 1480. Height $15\frac{1}{4}$ inches.

In its general features this beautiful ſpecimen of eccleſiaſtical metal work conſiſts of an octagonal box, ſupported on a tall ſtem with a knop in the centre, and ſurmounted with a ſpire or canopy in ſeveral heights or diviſions, richly adorned with detached pinnacles, gargoyles, crockets,

finials, &c. The principal panels of the box or body contain ſmall ſtanding ſtatuettes of ſaints under ogee-ſhaped canopies. Purchaſed at Liege.

20.

SPIRE-SHAPED *Monſtrance* or *Pyx* in ſilver gilt. Flemiſh or German work, circa 1400-50. Height 16¼ inches.

The receptacle or body is formed by a cylindrical cryſtal tube or barrel, elevated on a tall octagonal ſtem and ſurmounted by a crocketed ſpire, the beautiful crowning finial of which ſerves as a pedeſtal to a ſmall ſtatuette of a ſaint. The general ſtyle of the pure and beautiful "Gothic" architectural motives of this piece ſeems to denote the neighbourhood of Cologne as the place of its origin.

21.

LARGE hexagonal ſpire-ſhaped Tabernacle or *Pyx*. Height 22 inches, diameter at wideſt part 6 inches.

This effective piece is of three diſtinct periods, having evidently been reconſtructed from the remains of two other *pyxes* or *monſtrances*, during the 17th or early part of the laſt century. The baſe, ſtem, and knop are in copper-gilt, enriched with tranſlucent enamel plaques on ſilver, and on the baſe is an applied ſhield bearing the pellets of the Medici family; this portion was the lower part of a fine Florentine *ciborio* of the middle of the 15th century. The upper part of the tabernacle, which is in three heights or ſtages, is again of two different epochs and ſchools; the one Flemiſh or French, circa 1490, the other a debaſed Gothic ſtyle of the 17th? century. The Flemiſh portion conſiſts of a ſeries of little openwork ſilver-gilt niches or tabernacles, containing ſtatuettes of eleven of the Apoſtles and a group of the crucifixion; theſe are arranged as panels in two heights, and are encaſed in a framing (of the later period) of elaborate ſhrine-work in ſilver, and in the upper diviſion, the body or drum of that portion of the tabernacle is of the old Flemiſh work, and forms a hexagon ornamented with ogee canopies ſup-

ported by ſmall circular angle columns, each canopy ſurmounting a ſmall ſtatuette of a ſaint. This portion is finally ſurmounted by a crocketed ſpire of the recent period.

An engraving on wood of this tabernacle will be found in "Choice Examples of Art Workmanſhip, &c."

22.

SPIRE-SHAPED Tabernacle in ſilver, parcel gilt. German Gothic work, circa 1350. Height $10\frac{7}{8}$ inches.

This exquiſite ſpecimen of "Gothic" metal work was probably intended ſimply as an aid for private devotion. It conſiſts of a kind of lantern or tabernacle of quadrangular ſhape, the ſides open, ſurmounted by a crocketed ſpire, which is finiſhed by a crucifix; this tabernacle is ſupported on a tall ſlender octagonal ſtem with a wide-ſpreading baſe and knop of the uſual pattern with projecting lozenge-ſhaped boſſes, each of the open ſides or panels is ſurmounted by a triangular crocketed canopy, and the angles are flanked by diagonal buttreſſes terminating in pinnacles; within the tabernacle is a ſmall ſtatuette of the Virgin with the infant Saviour. Nothing can ſurpaſs the admirable purity of ſtyle and delicacy of execution of this beautiful object, which was doubtleſs made at Cologne, where, alſo, it was purchaſed from the repreſentatives of the late Pierre Leven, of whoſe well-known collection it had long been a notable ornament.

23.

RELIQUARY in rock cryſtal, mounted in metal gilt. Flemiſh or French? 15th century. Height $6\frac{1}{2}$ inches, length $3\frac{1}{4}$ inches.

A quaint and original example, on a ſmall ſcale, of a favourite type of reliquary, viz. that of a cylindrical tube or barrel of rock cryſtal placed horizontally, each end encaſed in metal ſhrine and pinnacle work and ſupported on four legs, which in this example are elegantly curved and gathered together by a knop ſo as to form a central pillar or ſtalk, ſeparated again below the knop and forming the ſtand.

No. 23. *Reliquary from the Treasury of Basle, in silver, set with jewels, circa* 1470.

24.

RELIQUARY in the form of a ſandalled foot, in ſilver gilt, ſet with jewels, &c. Swiſs work, dated 1470. Length $9\frac{1}{4}$ inches, height $5\frac{1}{2}$ inches.

The foot is in ſilver, well and minutely modelled in beaten work, the toes executed with ſingular truth in the naturaliſtic ſtyle of Martin Schöngauer, or the artiſts of the Van Eyck ſchool; the ſandal forms a covering for the greater part of the foot, leaving the toes only expoſed; it is diapered all over with ſmall gilded applied roſettes in relief, and bound round by ſeveral ſtraps, which are profuſely ſet with large jewels and glaſs paſtes. In front, on the inſtep, is a raiſed circular medallion, containing a pane of glaſs, intended for the inſpection of the relic formerly contained within; and above it is a large roſette in high relief of elegant foliage in gold ſet with pearls. On each ſide of the ankle alſo, the ſandal is decorated with a large circular applied medallion, formed by a beautiful tranſlucent *cloiſonné* enamel of green, red, and white tints and gold filets, arranged in a floriated pattern, ſurrounded by zones of filagree work, and thickly ſet with ſeed pearls. Around the top, where the ankle is cut, the margin is ſurrounded by a band of jewels, creſted with a raiſed openwork crown of ſtrawberry leaves; this encloſes a circular medallion carving (placed horizontally on the ſummit), repreſenting, in an excellent Gothic ſtyle, the Preſentation in the Temple. Acceſs to the interior of the foot is obtained in the ſole of the ſandal by a hinged door, which is ornamented on both ſides by inſcriptions varied with ſcroll ornaments, engraved or chiſelled in low relief in large church-text characters. On the exterior the inſcription is as follows:—"In. tegmen. pes de innocen-" tibus Sanctus Columbanus dedit;" and inſide: "Oſvaldus fecit hoc " opus de voluntate dei 1470 iar."

This celebrated reliquary was formerly in the treaſury of the cathedral of Baſle, and was obtained from a jeweller and antiquary in that city, who purchaſed it at the ſale of the church property in 1834. This perſon is ſaid to have taken out the moſt coſtly of the ancient jewels, which he reſold to the chapter of the cathedral, and replaced them with the preſent ones. In the ſixteenth century, at the period of the Reformation, the treaſures of the cathedral of Baſle were ſequeſtrated by the city authorities, and never afterwards reſtored to the church; but from time to time deputations from the government or municipality

were formally directed to make inventories of the various objects, probably with the intention of converting them into ſpecie in any moment of penury. "At length, in 1826, this treaſure was conveyed, for "greater ſecurity, to the Hotel de Ville, as the proviſional ſtage towards "its becoming public property, as was the caſe after the revolution of July, "1830, the influence of which was ſtrongly felt in Switzerland.

"The canton of Baſle became divided, and the people of the country, "having ſeparated from the city, demanded their ſhare of the Church "property, and obtained two-thirds of its treaſures, which, on the 23rd "May, 1834, were put up for ſale to the higheſt bidder by a government "in the greateſt financial diſtreſs, and which had no reſpect for hiſtory or "art." See preface to a Catalogue of ſpecimens of Art, (including the celebrated gold altar frontal of the Emperor Henri I. now in the Muſeum of the Hotel de Cluny in Paris,) from the treaſury of Baſle, exhibited in London by Col. Theubert in 1842. As indicated by the inſcriptions, this reliquary was made to contain a foot of one of the Innocents, given to the church by St. Columban, and was the work of one Oſwald, not improbably an artificer of the city of Baſle. St. Columban was one of the earlieſt promoters of Chriſtianity in Helvetia; he was an Iriſhman, born in the province of Leinſter towards the middle of the ſixth century, and died at the famous monaſtery of Bobbio in Lombardy, which he founded, on the 21ſt November, 615. M. Didron, "Manuel d'Orfévrerie du Moyen-Age," p. 27, gives a woodcut of a reliquary now in the *Muſée de Cluny*, made to contain the foot of the abbot St. Alard. He obſerves that—"Les reliquaires en forme de pied ſont aſſez rares "aujourd'hui; je ne me rappelle pas en avoir vu dans les égliſes que je "connais en France: quant aux reliquaires en bras et en main, ils ſont "plus nombreux." There can be no doubt but that the preſent is by far the richeſt and moſt beautiful ſpecimen of this type of reliquary now extant. It is well engraved in Shaw's "Decorative Arts of the Middle Ages," &c.

25.

CYLINDRICAL Pyx-box for the conſervation of the ſacred wafer, in ivory, mounted in gilt metal. French or German "Gothic" work, 15th century. Diameter $3\frac{3}{8}$ inches, entire height $3\frac{1}{2}$ inches.

The lower rim of the box and the margin of the hinged cover are formed by gilt metal mouldings, thoſe of the cover ſurmounted by a low battlement; three winged angels in metal, in kneeling poſitions, form the feet or ſupports of the box; whilſt in the centre of the lid is placed a ſmall ſtatuette of Chriſt, with a banner in his hand, riſing from the ſepulchre. The drum or body of the box is a plain cylinder of turned ivory.

26.

CYLINDRICAL Pyx in ſilver, parcel gilt, German work, dated 1493. Diameter $2\frac{1}{2}$ inches, extreme height $2\frac{1}{4}$ inches.

This is a plain cylindrical box, with a hinged cover beaten up to a low point or ſpire, and ſurmounted by a round gilt ball; the cover is cloſed by a haſp and a hook-and-eye. On one ſide of the lid is a ſhield of arms of a characteriſtic German ſhape, the charge a fox paſſant; around it, deeply engraved on the lid, is a taſtefully diſpoſed label ſcroll, with the following inſcription in black letter, "haus Fuchs ritter, 1493." This ſimple yet very original and elegant pyx was evidently that of the chapel of a German knightly family of the familiar name of "Fuchs" (Fox).

27.

SILVER "*Chaſſe*" or Shrine Reliquary, German "Gothic" work, circa 1480. Length 9 inches, width $4\frac{5}{8}$ inches, extreme height to top of pinnacle $6\frac{1}{8}$ inches.

The general ſhape is that of an oblong box ſurmounted by a ridged roof or cover; at each angle is a ſemi-detached diagonal buttreſs, terminating in a tall crocketed pinnacle. The cornice or moulding at the top of the box, the ridge and each angle of the roof, are enriched with open-work ſtrawberry-leaf creſting; and each end of the ridge is terminated by a demi-angel with outſtretched or uplifted wings. The ſides of the *chaſſe* are filled in with niches or panels, formed by attached ſhafts ſupporting ogee cuſped and crocketed canopies, under which, in the centre of each compartment, are ſmall ſtatuettes of the Apoſtles, the Virgin and our

Saviour, in high relief. The ſloping ſides of the roof are engraved with Gothic foliated ſcrolls, encloſing emblems of the Evangeliſts, in the admirable ſtyle of Martin Schön or Iſrael Van Mecken.

28.

SILVER gilt Sacramental Chalice, German, dated 1575. Height $9\frac{1}{2}$ inches, diameter of bowl $4\frac{7}{8}$ inches.

This magnificent chalice is unuſually large and maſſive; the baſe, which is of trefoil ſhape, the ſtem, knop, and the lower part of the bowl, are all formed by interlaced vine-branches covered with foliage and cluſters of grapes, executed in the moſt ſpirited and truthful ſtyle. Underneath the baſe is the following inſcription :—" Im . 1575 . iar . " ich . urſula . frau . V . Pruſkaw . geborne . Lobkowicz . auf . Altenburg . " diſen . Kelch . zur . ehr . Gottes . und meyner . gedechtnus . machen . " laſſen. (In the year 1575, I, dame Urſula Von Pruſkaw, (born Von " Lobkowicz) of Altenburg, cauſed this cup to be made to the honor of " God and my own memory.") The family names here mentioned, and the locality Altenburg, point to South Germany, probably Bohemia or Auſtria, as the locality in which this chalice was produced.

Purchaſed at the ſale of the Soltikoff collection.

29.

CHALICE, Sienneſe work. Firſt half of 15th century. Height $7\frac{1}{2}$ inches.

The foot, knop, and lower part of the bowl are richly decorated with applied tranſlucent enamels on ſilver. On the foot are ſix hexafoil panels, five of which contain half-figures of ſaints, and the ſixth our Saviour on the croſs, ſurrounded by the emblems of the paſſion ; the foot is likewiſe ornamented with twelve ſmaller angular plaques, enamelled with cherubim and foliated ornaments; round the boſs are ſix other hexafoils containing half-figures of ſaints, and at the bottom of the bowl ſix circular panels alſo containing half-figures of ſaints. On a narrow band betwixt the mouldings, above the foot, is inſcribed the maker's fig-

nature as follows: "Andrea Petruci de Senis me fece." The proceſs of enamelling here illuſtrated, though carried out by all the mediæval goldſmiths, was more eſpecially developed by the admirable artiſt-goldſmiths of Italy, eſpecially thoſe of Florence and Siena. It is literally the covering of a bas-relief ſilver chaſing with a coating of vitrifiable tranſparent enamels of the varied colours required by the work.

30.

MORSE or Brooch for a cope, applied tranſlucent enamel on ſilver, in ſetting or framework of gilt bronze. Florentine or Sienneſe work, circa 1420. Diameter $5\frac{3}{4}$ inches.

The deſign or general arrangement of this admirable work is as follows. The framework conſiſts of a circle or medallion forming the central or main compartment, and around are arranged ſix ſemicircles or lunettes, which again in the angles are filled in with triangular points; the entire figure is a ſpecies of roſette forming in all thirteen ſeveral compartments, each of which encloſes a tranſlucent enamel on ſilver. Around the margin of the circular central medallion are ſet, at regular intervals, ſix facet-cut paſte jewels in raiſed ſettings; theſe, however, are modern, and have replaced the ancient *cabochons*, which were probably precious ſtones. The ſubject in the principal medallion repreſents the birth or nativity of St. John the Baptiſt, a beautiful compoſition of five female figures and the ſwathed infant, in an interior of the period of the enamel. The ſix marginal lunette-ſhaped compartments contain half-figures reſpectively of the Eternal Father, the Magdalen (?), St. Michael the Archangel, St. Margaret, St. Paul, and a ſainted biſhop, probably St. Zenobio? The ſmall angular plaques in the projecting points contain each a portion of an inſcription, which in its entirety is as follows: "Beati Johis Batiſta Nativitas."

A beautiful coloured engraving and a notice of this object will be found in Shaw's "Decorative Arts of the Middle Ages," &c. London, 1851.

31.

MORSE or Brooch to a cope. Italian work of the firſt half of the 15th century. Diameter $4\frac{3}{4}$ inches.

This beautiful *morſe* conſiſts of a circular plate of ſilver gilt, within which is a panel or compartment formed by a quatrefoil combined with a ſquare, a well-known mediæval geometrical figure, which interpoſes a triangular point betwixt each lobe of the quatrefoil; each of the ſmall ſpandrils betwixt this figure and the circular margin is filled in with a perforated trefoil. In the centre of the quatrefoil is a raiſed circular medallion, containing a half-figure of our Saviour holding a book in one hand and with the other raiſed in the act of benediction, executed in tranſlucent enamel on ſilver. This medallion is bordered with a margin of cut and perforated leaf-work, in which are alſo ſet four ſmall paſte *cabochon* jewels. Four ſmaller circular medallions, containing the emblems of the four evangeliſts, alſo in tranſlucent enamel, occupy the lobes of the quatrefoil, whilſt each of the triangular points is filled in with a lozenge-ſhaped paſte jewel in raiſed ſetting.

See coloured engraving and notice in Shaw's "Decorative Arts of the Middle Ages."

32.

MORSE or Claſp for a cope, in ſilver gilt. Flemiſh work, circa 1490. Diameter $6\frac{1}{2}$ inches.

This ſpecimen is hexafoil-ſhaped, reduced to a trefoil by a ſyſtem of interſecting mouldings. The centre is filled in by a group in entire relief; the Virgin and Child, ſeated on a throne ſurmounted by a rich Gothic ſhrine or canopy entirely detached from the ground, are adored by a prieſt or biſhop, who kneels before them; behind him is a lion couchant, and on each ſide a ſtanding figure of a ſaint (probably St. Peter and St. Paul). On various portions are ſet three large pearls, a large balas ruby *cabochon*, and two rough emerald *cabochons*. The outer border is adorned with beautiful applied roſettes and branches of Gothic foliage.

33.

BOAT-SHAPED Incenſe Veſſel (" Navette," Fr.) in gilt copper. Italian work, circa 1460. Length 10 inches, extreme height $4\frac{1}{2}$ inches.

The triangular compartments formed by the lids are each beautifully engraved, one with a half-figure of St. Catherine within a cuſped ogee-ſhaped quatrefoil, and the other that of a biſhop with a nimbus. The ground ſpace around the quatrefoils is engraved with foliage, and at each extremity of the veſſel, perched on the apex or prow, is a ſmall figure of a winged dragon, one of which ſerves as a handle to open the moveable lid. A moſt beautiful ſpecimen, probably of North Italian work. The uſe of this veſſel was to contain the incenſe burnt during the ſervice of the altar; the ancient ſpoon with which the incenſe was put into the thurible is preſerved with the preſent ſpecimen.

34.

STATUETTE of a Biſhop in ſilver, parcel gilt, executed *en repouſſé* and elaborately chaſed. Date about 1560. Height $6\frac{1}{2}$ inches.

He is holding in one hand a book and in the other his croſier; the cope, mitre, &c. are elaborately diapered and otherwiſe ornamented at the back; the hood of the cope is chaſed with figures of St. Peter and St. Paul.

It is difficult to decide on the ſchool or country to which this admirable ſpecimen of the goldſmith's art ſhould be referred. In ſome details a reſemblance to Flemiſh motives of ornamentation may be diſcovered, whilſt in other reſpects an Italian bias is perceptible. It is not improbable, however, though there is nothing to poſitively warrant the ſuppoſition, that it is really of Spaniſh origin, reminiſcences or partial imitations of both Italian and Flemiſh deſign being not unfrequently traceable in Spaniſh 16th century art.

35.

PAIR of mounted Straps or Claſps from the binding of a manuſcript. French Gothic work, firſt half of the 15th century.

The ſtraps are in thick crimſon ſilk ribbon lace, ornamented with a diapered pattern in gold, they are mounted at the two ends in ſilver, parcel gilt. At the hinged ends, formerly attached to the cover of the book, the ornamentation conſiſts of chaſed leaf-ſcroll foliage and perforated tracery work; but the other end, forming the tongue, is in each, delicately chiſelled in high relief, with a Gothic niche or compartment of canopy work, with a minute ſtatuette under it left ungilded. One of theſe ſtatuettes is that of the Virgin, and the other the announcing Angel holding a ſcroll. Theſe claſps were, until a ſhort time before their preſent poſſeſſor obtained them, attached to a ſplendid manuſcript, which was unfortunately broken up, for the ſake of the illuminations, by the dealer into whoſe hands it had fallen.

Section II.

Various Decorative Objects of Secular Origin, chiefly Works in Metal.

44.

COFFER, Lock, and Key in chiſelled iron. French *flamboyant* Gothic, circa 1480. Height 10 inches, width 7¾ inches.

This fine ſpecimen of Gothic metal work was in all probability a *pièce de maîtriſe*, or ſpecimen work, of a maſter lockſmith. In the centre diviſion a projecting canopy decorated with openwork tracery, flying buttreſſes, and numerous ſmall pinnacles, ſurmounts a rood or group of the crucifixion, beneath which is a ſmall ſtatuette of a ſainted pilgrim, probably St. James. The flat ſurface of the lock is broken by four boldly projecting buttreſſes crowned by pinnacles, and the outer ſpaces are filled with panels of the moſt elaborate *flamboyant* perforated tracery of varied patterns. The key is decorated with openwork tracery in the ſtyle of the lock, and is a genuine 15th century example of a type reproduced with little variation by the French lockſmiths down to the 18th century even. Both lock and key are beautifully engraved on wood in "Choice Examples of Art Workmanſhip," &c.

45.

PAIR of Fire Dogs in braſs or *latten*. Flemiſh tranſitional Gothic work, circa 1500-20. Height of each 3 feet 3 inches.

Theſe utenſils were probably manufactured in ſome one of the great

Flemiſh cities, Bruges, Ghent, or Antwerp. The maſſive upright ſtems are baluſter-ſhaped, elaborately moulded and decorated with leaf-work, ſunk flutings, arabeſques, &c.; they reſt on claw-feet inveſted with acanthus foliage of ſemi-Gothic character, and the ſpaces between the two feet are filled in with Gothic cuſps ending in ſtrawberry-leaf ornaments. The upright ſtems are each ſurmounted by an eagle in full relief; they are of careful and highly-finiſhed execution, and eſpecially intereſting from their characteriſtic tranſitional ſtyle.

46.

LARGE Knife with broad ſpatula-ſhaped blade, probably the ſerving knife of an "ecuyer tranchant." German work, circa 1480. Entire length of the knife 16½ inches.

The maſs of the hilt is of ivory, but it is bound round with a frame-work or fileting of engraved braſs; at the ſummit or pommel is a ſmall figure in full relief of a couchant lion; on each ſide, the hilt is divided into two ſmall panels by a tranſverſe band of braſs, in the centre of which is engraved a heart. The upper compartment of one ſide is filled in with a ſtanding figure of apparently a middle-aged man in coſtume of the 15th century, holding in his right hand a *fleur-de-lys*, and with the other graſping the hilt of his ſword; the correſponding figure on the oppoſite ſide is a lady alſo apparently of middle age, in like manner holding a *fleur-de-lys*; the lower panel on the ſame ſide contains a nude female figure, probably Venus, holding up a roſe, and on the oppoſite ſide to correſpond, a ſtanding figure of a young man dreſſed in a tabard and holding up his hand; the braſs fileting is engraved with ſcroll-work, and the narrow ſide of the hilt has a running foliated ribbon ſcroll in carved ivory.

47.

SERVING-KNIFE of ſimilar ſhape to the preceding. German work, circa 1570. Length 15½ inches.

The hilt is in maſſive gilt copper, exquiſitely chiſelled with ſtrap-work

ornament, terminal figures, cornucopiæ, &c. and inlaid on each ſide with two ſmall panels of minute chequered moſaic of ivory and dark-coloured wood.

48.

CYLINDRICAL rock-cryſtal Beaker, mounted in ſilver gilt. German work, 14th century. Height $8\frac{1}{4}$ inches, diameter at cover $3\frac{3}{4}$ inches.

The cryſtal goblet is polygonal, *i.e.* cut into twelve vertical facets, and near the top is a projecting torus, or bead moulding, cut from the maſs of the cryſtal. The ſilver mounting of the baſe, margin of the beaker, and the cover, all follow the ſhape of the cryſtal; and the hinged cover forms an ogee-ſhaped dome, the point ſurmounted by a ball. The vaſe is ſupported on three ſlender animals' legs or paws, and three narrow vertical ſtraps in ſilver connect the mountings of the baſe with thoſe of the upper part and cover. Around the baſe is a band or *faſcia* enriched with *champlevé* tranſlucent enamels, green and blue in the alternate facets, forming the background of an inſcription in bold Gothic characters and in an old German dialect, which is continued all round, and reads as follows:—

"WER . HIER . US . DRINCGET . WIN + DER . MUEZZE . IEMER . SELIG . SIN."

which tranſlated as a ſimilar diſtich may be—

"Whoſo drinks wine in me + Shall ever happy be."

In the inſide of the cover, at the top, is a hook, evidently fixed there in order to ſuſpend ſome object within the cryſtal cylinder. It is difficult to determine the uſe of this cup; it is ill adapted for a drinking veſſel, whilſt the mundane character of the diſtich, and the abſence of devotional inſignia, ſeem to preclude the idea that it was intended as a reliquary, for which its general ſhape and deſign would otherwiſe ſeem to have adapted it.

49.

ROCK-CRYSTAL Cup and Cover, mounted in ſilver gilt. German or Swiſs work, 15th century. Height 6 inches, diameter of cup $3\frac{1}{4}$ inches.

As in the previous inſtance, it is not eaſy to decide whether the original deſtination of this beautiful cup was for ſecular purpoſes or to ſerve as a reliquary. It is ſimilar in form to the well-known covered mazer-bowls of turned maple-wood. The cryſtal bowl is of globular ſhape, cut polygonally into flat vertical ſtripes or facets, and has a ſmall handle projecting at right angles from one ſide, cut from the maſs of the cryſtal. The cover, likewiſe in cryſtal, is hemiſpherical, and cut like the bowl. The cover and handle are mounted in ſilver gilt, the ſimple ornamentation conſiſting chiefly of Gothic mouldings. The foot is entirely in ſilver gilt; it is hexagonal in ſhape, ſpreading out in the uſual manner, and the bottom edge is ſurrounded by a low raiſed gallery or band of open quatrefoils. On the top of the cover is a diſk-ſhaped knop in ſilver gilt, the flat ſummit of which is inlaid with a medallion bearing two ſhields of arms, in tranſlucent enamel, with blazon as follows :—dexter ſhield, azure, three torteaux or, a chief argent; ſiniſter ſhield, quarterly, 1ſt and 4th, party per feſs, ſable and argent, two ſwords croſſed gules; 2nd and 3rd, Vair, three, two, and one—and the inſcription, "ZVFABVB." This medallion has doubtleſs replaced the original one at a period indicated by an inſcription engraved underneath the foot of the vaſe, which ſays, "renovatum anno 1618."

50.

SCEPTRE or Baton in rock cryſtal, mounted in ſilver gilt, enamelled and ſet with pearls, circa 1500-40. Entire length $10\frac{3}{4}$ inches, diameter of cryſtal ſhaft at bottom $\frac{11}{16}$, ditto at top $\frac{9}{16}$.

This remarkable and unique object conſiſts of an octagonal ſhaft or rod of rock cryſtal, ſlightly diminiſhing or tapering towards the upper extremity, capped at each end with an elegant tranſitional "Gothic" mounting; theſe cappings are nearly identical in deſign, each being in the

form of a turret; the loweſt member of the mount is a moulded ſtring ſet with large ſeed pearls projecting in their full relief, above this is a plain necking, and then a ſeries of delicately wrought mouldings forming a ſpecies of cornice, which in turn ſupports an openwork gallery, flanked at each angle by a ſmall ſemi-detached baluſter-ſhaped pinnacle. The projecting gallery has a ſloped or bevelled roof, on each face of which is ſet a large ſeed pearl, above this again is another perforated gallery of diminiſhed diameter, with a cornice ſurmounted by a delicately wrought battlement, from which riſes a conical or pyramidal roof, the eight faces of which are encruſted with tranſlucent enamels alternately blue and green. On the ſummit is another collar or necking with ſix ſmall ſeed pearls, and finally a ball finial enamelled, with a ſilver ring attached for ſuſpenſion. The lower or larger extremity correſponds in every reſpect, except that the roof or capping is curved or dome-ſhaped inſtead of pyramidal.

This object may poſſibly be of Engliſh origin; it was evidently a ſtaff or *bâton* of office.

It was acquired at the ſale of the Strawberry Hill Collection, (lot 73, fifteenth day's ſale,) when it was deſcribed as follows:—"An exceedingly beautiful cryſtal ſceptre, richly ſet in gold with pearls and enamelled. A very curious and intereſting relic from lady Elizabeth Germaine's Collection, and preſented to Horace Walpole by his niece Lady Temple."

51.

SPOON, in ſilver gilt with ſtem in rock cryſtal, circa 1500. Length $8\frac{1}{4}$ inches.

The reſemblance of this beautiful object to the cryſtal ſceptre renders it probable that both are works of the ſame excellent artiſt.

The ſhaft is formed by a preciſely ſimilar octagonal rod of rock cryſtal, the end terminating by a capping in ſilver gilt, with projecting architectural mouldings and a conical roof, which in this inſtance is finiſhed by an elegant chiſelled Gothic finial. At the lower extremity of the cryſtal ſhaft is another capping of the ſame deſign, on which is perched a groteſque figure of a dragon holding the bowl of the ſpoon in its mouth, its long tail extending downwards on to the cryſtal ſhaft. On the under ſide of the bowl is a hall mark, or maker's cipher, but unfortunately it has been too much defaced to admit of being deciphered.

52.

MEDALLION for ſuſpenſion to a ſcarf or ribbon. Flemiſh work, dated 1526. Diameter $3\frac{1}{8}$ inches.

This beautiful object is a circular ſilver plate or medal, engraved with the burin on both ſides, with ſubjects from the hiſtory of Eſther. Theſe compoſitions, which are extremely minute in execution and crowded with figures, ornamental architecture, and decorative acceſſories, are engraved in the ſtyle of Lucas van Leyden. On two *cartouches*, pendent from columns in one of the compoſitions, is the date 1526, and the monogram of the artiſt .

The plate is fixed in a beautiful frame or border of openwork arabeſque ornaments in ſilver gilt, ſet round the margin with five ſmall circular cornelians; there is alſo a loop for ſuſpenſion. Nothing can exceed the admirable taſte of theſe ornaments, which recall the ſtyle of the deſigns for goldſmith's work of Holbein.

Dr. C. K. Nagler, "Monogrammiſten," vol. ii. page 409, gives the monogram of the artiſt, copied from this identical medallion, which appears to be the only known work of the maſter extant. The ſubſtance of his remarks, condenſed from the original in German, is as follows:—

"Monogram of an unknown goldſmith who worked in Holland in 1526 (or 1556). "It is on a round ſilver plate, engraved on both ſides, which appears to have been "prepared for filling up with niello.* In 1837 this plate came from the collection of "Count Cicognara, and perhaps previouſly from Vienna, as the art dealer there, S. "Barmann, put in circulation impreſſions from it. On the obverſe is Eſther kneeling "before Ahaſuerus. . . . a greyhound is between them, and Haman with a courtier is "behind. A palace is ſeen in perſpective through a portico; on the pillars ſupporting "the canopy hang two tablets, one with the initials, the other with the date.

"The other ſide of the medallion exhibits Eſther with Mordecai at the royal "banquet, the cupbearer preſenting a goblet. In the foreground a dog overcomes a "wolf, to the left Haman kneels before Eſther, and in the background the traitor is "hanged; both theſe compoſitions recall in ſtyle and treatment Lucas van Leyden, and "ſuggeſt a Dutch maſter. In any caſe Holland or Germany, rather than Italy, is "indicated by the ſtyle.

"Whether any contemporary impreſſions on paper exiſt is uncertain, though it "appears to be the caſe.

"Paſſavant, to whom we owe the monogram, ſaw in the Paris Muſeum two im-"preſſions, which perhaps belong to an earlier time.

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* Nagler's cut of the monogram is evidently copied from a haſty and careleſs tranſcript; the date, which in the original is plainly given 1526, being blundered and confuſed by the tranſcriber. The lines of the engraving were never intended to be filled with niello, being far too minute and delicate for this ſpecies of work.

"Alſo Count Cicognara poſſeſſed two excellent impreſſions on old paper, and they "do not appear to have left him, as there is no trace of them in his auction.
"The plates were, however, printed from after 1837. Copies are rare."

Some impreſſions have been taken from this intereſting plate ſince it has been in the poſſeſſion of the preſent owner.

53.

TURNED wooden "*mazer*" Cup or Bowl mounted with a wide-ſplayed lip or margin in ſilver gilt; 15th century. Diameter 6 inches, height $2\frac{1}{4}$ inches.

In the inſide, in the cup, is a raiſed medallion of ſilver gilt containing a figure of St. Margaret holding a croſs and a book, and trampling the dragon beneath her feet; the figure is flanked by two trees. The outline is engraved, and the *champlevé* background is filled in with green tranſlucent enamel; 15th century.

54.

SILVER gilt Bowl or Drinking-cup. Swiſs Gothic work, dated 1453. Diameter $6\frac{1}{2}$ inches, height $1\frac{5}{8}$ inches.

An inſcription under the foot of this quaint and intereſting Gothic cup runs as follows: "Herman Hirtz ellabt zum Uhri ano 1453." It is evident, however, that it was engraved on the cup at a more recent period than is here indicated, as the characters are of the 16th or 17th century; but the ſtyle of the piece agrees in every reſpect with that of the period ſtated, and there is no reaſon to doubt the genuineneſs of the inſcription, which apparently records the name of the donor and date of the gift of this cup to ſome guild or corporation of the Canton of Uri. The ſhape is that of a ſhallow bowl or *patera*, it is ornamented on the inner ſurface *en repouſſé* in low relief, with large conventionalized roſes, with heart-ſhaped leaves and ſmall berries in the interſpaces. In the centre of the bowl is a raiſed medallion ſurrounded with a battlemented gallery, with a ſtatuette of a ſtag couchant, with a croſs betwixt its horns, (the ſtag of St. Hubert,) in full relief poſed upon it. On one ſide of the bowl, projecting from the margin at right angles, is affixed a trefoil-ſhaped handle adorned with elegant openwork Gothic foliage.

55.

STATUETTE of a Stag in ſilver gilt, ſtanding on an oval moulded baſe or pedeſtal ſet with facet-cut jewels. Extreme height to the tips of the horns 1 foot 9 inches, length of baſe 11¾ inches, width of baſe 7⅞ inches.

Round the neck of the animal is a collar decorated with roſettes, ſtrapwork, &c., from which in front hangs by a chain an oval plaque with the arms of the Archduke Ferdinand? brother of Charles V.? and King of Hungary. The head is looſe and may have been intended to ſerve as a ſpecies of drinking-cup in the ſame manner as the antique rhytons, whilſt the body of the ſtag formed an ewer or wine flagon; the whole is executed *en repouſſé* or hammered work, and muſt have neceſſitated the moſt ſkilful ſoldering. This quaint ſpecimen of ancient plate was evidently deſtined to be uſed as an ornament to the *dreſſoir* or dinner table on occaſions of ceremony. Deſcriptions of ſimilar pieces abound in ancient inventories; they were in their origin generally gifts to guilds or corporate bodies. The preſent ſpecimen was formerly the property of the city of Baſle in Switzerland, and was ſold with the reſt of the ancient plate in 1837. No record, however, exiſts of the particular circumſtances attending its preſentation; but ſuppoſing it really to have been given by the Archduke Ferdinand, judging from the arms, it muſt have been after he had become King of Hungary and Bohemia (in 1527), and before he acquired the title of the King of the Romans (1531).* In ſpite, however, of the apparently preciſe indications furniſhed by the armorial bearings, it is ſomewhat difficult to believe that the piece itſelf can be quite ſo ancient as the period denoted. The general ſtyle of the ſtatuette rather ſeems to indicate the ſecond half of the 16th century, whilſt the baſe on which it ſtands is probably ſtill more recent.

* "Ferdinand was Archduke of Auſtria in 1521, Count of Tyrol in 1522, King "of Hungary and Bohemia in 1527, King of the Romans in 1531. In the arms the "lion of Bohemia and the croſs of Hungary ſupport the crown of the latter country, "and not that of Charlemagne, which would have denoted the dignity of King of the "Romans, whilſt the archducal crown ſupports the arms of Auſtria and the red eagle of "the Tyrol, the blue and gold bands of Burgundy occupying the lower part of the "ſhield."—*Memorandum in Mr. Magniac's poſſeſſion.*

56.

UG or Tankard in glazed eathenware mounted in ſilver gilt. Old Engliſh Elizabethan work, date 1572. Height 8 inches.

The habit of decorating common glazed earthenware pots with coſtly artiſtic mountings of ſilver ſeems almoſt peculiar to England, and eſpecially to the Elizabethan age. The preſent ſpecimen is one of the moſt perfect and beautiful of its kind now extant.

The body of the jug is globular in ſhape, ornamented with oblique flutings, and the ware itſelf is marbled with white and brown clay "ſlip" and covered with a brilliant vitreous glaze. As a ſpecimen of old Engliſh glazed earthenware it is probably unique. The ſilver mountings of the foot, handle, neck, and hemiſpherical cover are richly ornamented with ſtrapwork, terminal figures, and ſatyrs' maſks, cherubs' heads, groups of fruit and flowers, engraved diapered arabeſques, &c. in the uſual ſtyle of Elizabethan goldſmith's work. On the ſilver mount at the top of the handle is the monogram HR, doubtleſs that of the poſſeſſor. The hall marks are the church text or "black letter" P, and the lion paſſant, indicating the year 1572.

Section III.

Decorative Arms and Armour.

65.

EMBOSSED ſteel Breaſtplate. The work of the Milaneſe armourer Paul de Negroli, circa 1530-40.

This ſplendid piece of armour, conſidered as a ſpecimen of artiſtic metal working, is entitled to be ranked amongſt the moſt beautiful decorative productions of the Italian cinque-cento period; it is moreover ſigned by the artiſt in a very conſpicuous manner—an unuſual practice, and a proof that he conſidered it one of his principal performances. The name of Negroli, like that of Cellini in the kindred goldſmith's art, has attained a repreſentative celebrity. There were two brothers of the name, Filippo and Paolo, who appear to have very frequently worked together, and are recorded to have executed rich ſuits of damaſcened armour for both Francis I. and the Emperor Charles V. The ſignature of Paolo occurs on the preſent ſpecimen, engraved on a ribbon-ſcroll in the lower part of the breaſtplate, as follows, "P O · Paulus de Negrolis · me fecit."

The raiſed ornamentation is entirely executed *en repouſſé*, *i.e.* by hammered work and chaſing. In the left ſide, towards the lower part, the plate has been perforated by a muſket bullet, ſaid to be the ſhot which ſlew the celebrated Elector Maurice of Saxony, who is reputed to have worn this breaſtplate at the fatal battle of Sieverſhauſen (1553). The breaſtplate is of large ſize and very maſſive, of an oval ſhape and very convex in the lower part; the faſhion affected during the earlier years of the 16th century, and which (towards 1550) was ſucceeded by the pointed and ſharp-ridged or keeled ſtyle. It is entirely covered with bold arabeſque ſcroll-work of the moſt admirable deſign in unuſually high relief. The principal motives are, in the lower part, two terminal ſphynxes or ſyrens, with groteſque human maſks, in profile;

theſe are placed one on each ſide *regardant*, their lower extremities terminate in a ſcroll or ſtalk, the involutions of which, richly clad with acanthus leaves, tendrils, roſettes, &c., riſe to the ſummit of the plate; in the upper part theſe two ſcrolls are coupled together in the centre by a female ſphynx, with outſtretched wings boldly diſplayed. The ſcroll foliage is further enriched by birds perched on the branches; round the margin, at the ſummit, where the gorget joined on to the breaſtplate, is a broad band ornamented with a frieze of tritons and ſea-nymphs on a ſmall ſcale, in the ſtyle of Andrea Mantegna, and round the arm-guſſets are narrow bands of interlaced foliated ornaments; theſe portions are etched or engraved, the flat ornamentation contraſting very effectively with the high relief and ſharp deciſive execution of the ornaments of the body of the piece.

66.

STEEL "*Chanfron*" or Armour-plate for a horſe's head. Milaneſe work, circa 1540-50.

In the decoration of this piece are three vertical bands of emboſſed or *repouſſé* work in high relief, alternating with two plain or flat ſtripes, in the centre of which are narrow vertical columns of etched arabeſque work. The *repouſſé* ornaments conſiſt of maſks, nude claſſical figures, birds, ſphynxes, &c. interſperſed amidſt acanthus ſcrolls. It has conſiderable ſimilarity in ſtyle to the breaſtplate by Negroli.

67.

EMBOSSED ſteel Helmet and Gorget. Italian, (Milaneſe work,) date, middle of the 16th century.

This helmet is entirely covered with acanthus ſcroll arabeſques of very elaborate deſign, the vizor being ornamented in addition with a bold ſatyr's maſk, from which the ſcroll-work radiates. The work is in high relief, and its general ſtyle reſembles that of the breaſtplate of Negroli and the horſe chanfron previouſly deſcribed. Judging both from the ſhape of this helmet and the details of the ornamentation it is not earlier in date than about 1550.

68.

SUIT of emboſſed ſteel Armour. Italian (Milaneſe or French?) work, circa 1570.

This ſplendid ſuit conſiſts of breaſt and back plates, *pauldrons*, arm-plates, *genouillières*, and *taſſets* complete. The helmet and gauntlets are wanting.

The entire ſurface of the armour is covered with the moſt elaborate arabeſque ornaments, conſiſting of ſtrap-work ſcrolls, *cornucopiæ*, groteſque animals and maſks, tritons, ſphynxes, *amorini*, and allegorical figures. In the centre of the breaſtplate a group of Mars, Venus, and Cupid is conſpicuous. The ornamentation is executed *en repouſſé*, in low relief, and beautifully chaſed.

69.

EMBOSSED ſteel Helmet. Milaneſe work, circa 1550-60.

The ornamentation of this fine helmet is in *repouſſé*, and conſiſts of alternate bands of relief ornament and plain poliſhed ſteel. The *relievo* ſpaces are embelliſhed with recumbent nude figures, *amorini*, &c. The creſt and ridge of the helmet is etched or engraved with floriated arabeſques.

70.

PAIR of Holſter Piſtols mounted in chiſelled ſteel. Italian work, 17th century. Length 21¼ inches.

Theſe beautiful weapons are unmatchable ſpecimens of the Lombard armourer's art, of the period verging towards its decline. They were in all probability executed at Breſcia, ſome time during the ſecond half of the 17th century. The barrels, the lower parts of which are elegantly moulded or fluted, bear the well-known ſignature of Lazarino Cominazzo, a famous Lombard gunſmith of that time; but the locks, pommels,

No. 65. *Embossed steel Breastplate by the Milanese armourer, Negroli.*

Nos. 67 *and* 68. *Suit of embossed steel Armour and Helmet, Italian or French, circa* 1570.

and other mounts, though doubtleſs executed in Italy, are quite in the ſtyle of the Frenchman Jean Berain, who, in his earlier time, was celebrated as a deſigner of gun furniture. They differ from the uſual character of the mounts of the Cominazzo piſtols in a greater largeneſs and freedom of ſtyle in the admirably chiſelled ſcroll ornaments. It is well known that Cominazzo was not the artiſt armourer, the locks of piſtols fitted with his barrels being frequently ſigned by others.

Section IV.

Limoges and other Painted Enamels.

80.

SMALL ſemicircular-headed *Plaque;* painted enamel on gold—the Crucifixion. Flemiſh (?), circa 1480. Height $1\frac{5}{8}$ inches, width 1 inch.

This very curious and beautiful little *plaque* is probably an unique example of an individual artiſt rather than of an eſtabliſhed ſchool of enamelling. The ſtyle of deſign indicates the influence of the Van Eycks, or rather of the later Bruges maſters, their followers, and it is poſſible that in this ſpecimen we have an inſtance of a painted enamel, not materially different in the technical methods employed from the painted enamels of Limoges, whilſt anterior to them in date, and evidently of Flemiſh origin. It appears to have originally formed the centre of a pax. The ſubject is the Crucifixion, or "*rood*"—Chriſt on the croſs, flanked by figures of the Virgin and St. John. The ground is a brilliant black enamel, of a ſomewhat more ſolid and opaque tint than that of the Limoges ſpecimens, and the figures are executed on it, in opaque light colours and gold in an almoſt microſcopic manner, by delicate ſtippling with the point of the bruſh. The ſhadows and outlines of the deſign are formed by the ground itſelf being leſs ſtippled or overlaid in the dark parts; there is thus no actual outlining nor blending of the pigments with the bruſh. The tints employed, excluſive of the black ground and the gold, are five in number, viz. white, fleſh colour, pale blue, red, and green. The figure of our Saviour, and the heads, hands, and feet, of the two accompanying figures, are ſtippled with an opaque fleſh-coloured enamel, unlike any pigment in uſe in the Limoges ſchool. The draperies and hair of the figures are white; the red, a dull opaque

colour, is ſparingly introduced to repreſent the blood of our Saviour, whilſt the crown of thorns is indicated by a pale lavender blue opaque enamel; and finally the foreground, on which the group ſtands, is of a bright tranſparent green tint. The effect of the whole is very brilliant and forcible, yet characterized by a delicate and ſubdued harmony of tone which is very attractive. It is difficult to convey any more preciſe image of this little work by mere deſcription, nor would any proceſs of engraving or photography adequately reproduce the various indefinable peculiarities, both technical and artiſtic, which vividly diſtinguiſh it from any other enamel which has come under the author's notice.

81.

SMALL upright *Plaque*—Paris ſlaying Achilles in the ſanctuary of the Thymbræan Apollo. Italian, 16th century. Height $3\frac{3}{8}$ inches, width $1\frac{7}{8}$ inches.

The interior of a temple, with an altar or ſhrine on which ſtands a ſtatue of the god within a niche; in front of it are two warriors kneeling in ſupplication, and behind them a third with a bow and arrow in the act of ſhooting at them. On a band along the bottom of the plaque is inſcribed, "Paris Achillem inter portas ſagitta percudit." The principal part of the compoſition is delicately executed in white or *griſaille*, on a dark blue ground; the armour of the figures and other details are pencilled in gold, the only other colour employed being a dark opaque red, which occurs in the architecture. This very intereſting little enamel is evidently of Italian origin, in all probability executed in the early part of the ſixteenth century. There is no clue to the preciſe ſchool or locality of its production; but one or two other ſpecimens ſeemingly by the ſame hand have been remarked.

82.

SQUARE *Plaque;* painted enamel on copper—the Crucifixion; formerly the centre compartment of a triptych. North Italian work (Genoa or Milan?), circa 1500-30. Height $14\frac{1}{2}$ inches, width $11\frac{1}{4}$ inches.

This very remarkable enamel is probably an unique example of its kind; at all events the author is not aware of any other ſimilar ſpecimen having been noticed. Its particular intereſt conſiſts in that, whilſt obviouſly executed in imitation or rivalry of the earlier Limoges painted enamels, notably of the triptych plaques (ſee No. 108 in this collection), it differs in ſo many important reſpects from any of its prototypes, and is ſo evidently Italian, both in ſtyle of art, rude as it is, coſtume, hieratic peculiarities (ſuch as the introduction of the pelican in her piety on the ſummit of the croſs), and, laſtly, in the occurrence of a conſpicuous ſignature—undoubtedly of an Italian perſonage, that there cannot be any doubt of its Italian origin. In all probability it was the work of a glaſs-painter, or other artiſt little verſed in the technical ſecrets of enamelling on copper. There is indeed nothing extraordinary in this ſuppoſition; the products of the Limoges *ateliers* were, as we know, exported to all parts of Europe, and their very abundance, technical and artiſtic excellence, and doubtleſs moderate price, probably by defying competition, alone prevented the expanſion of this art in other countries. The rare works of the preſent claſs thus excite an intereſt and curioſity which their intrinſic importance ſcarcely warrants. The preſent ſpecimen is ſomewhat rudely executed in opaque white and coloured enamels on black ground, in the uſual Limoges ſtyle; it is enriched with gilding, and alſo in parts with raiſed jewel work on foils. The dark outlining and ſhading of the figures are alſo produced by etching through to the dark ground, even to a greater extent than in the Limoges practice, producing in conſequence a ſomewhat weak, ſcratchy effect. The execution of the entire work indeed is feeble: the colours are moreover pale and wanting in luſtre, cold blue and lilac tints predominating. The compoſition is crowded with a great number of ſmall figures in a confuſed manner, no attempt being made to detach one group from another by the artifices of light and ſhade, or other artiſtic methods. The coſtume of the greater part of the figures is of the period of the enamel (perhaps about 1515), and decidedly North Italian.

The three croſſes form the moſt conſpicuous feature; that of our Saviour is ſurmounted by a long *cartouche* with the initials I . N . R . V. ſurmounted by a pelican feeding her young from her own breaſt; above the heads of the two thieves a good angel and a demon are reſpectively flying away with their ſouls. On each ſide of our Saviour, filling all the available background ſpace, are ſeven draped flying angels arranged with exact ſymmetrical balance. In the lower part is a crowd of horſemen, ſoldiers, &c. in rich coſtumes, with lofty plumes of oſtrich feathers in

their caps. The Magdalen kneels at the foot of the croſs; on the right the ſoldiers are caſting lots for the veſtments, and on the left is the Virgin fainting, ſurrounded by the ſorrowing diſciples. A *cartouche* rather conſpicuouſly placed in the centre of the plaque, at the bottom, contains the ſignature "Joannes Ambroſio de Landriano," moſt probably that of the perſon for whom the triptych was executed.

83.

LIMOGES enamel "*Plaque*,"—a battle ſubject of male and female mounted warriors, probably a battle of the Amazons; by "J. Kip." Length $4\frac{3}{4}$ inches, height $3\frac{1}{2}$ inches.

This curious enamel is executed on a black ground. The foreground, heads, hands, &c. of the figures only, being executed in white or *griſaille* enamel, whilſt the horſes and all the other details are in gold. On a ſtone in one corner is the ſignature of the artiſt, "KIP."

M. de la Borde, "Notice des Emaux, &c. du Muſée du Louvre," p. 241, remarks of this rare maſter:—

"L'artiſte qui a ſigné de ces marques et monogrammes le petit nombre d'émaux "parvenus juſqu'à nous, n'était pas un émailleur de profeſſion. Il eſt probable qu'il "nous manque encore bon nombre de ſes productions; mais lorſqu'on aura tout réuni, "on acquerra la conviction qu'il l'eſt plutôt eſſayé qu'appliqué à l'émaillerie.

"*Sa Manière*.—Il avait plus de fineſſe que de goût, plus de gentilleſſe que de talent; "ſes figures ſont longues, et ſes compoſitions, ou le mouvement eſt aſſez remarkable, ſe "détachent vivement, mais ſans effet, et aſſez sèchement ſur un fond noir. Il ſe ſert "beaucoup de la pointe dans ſes travaux, et de rehauts d'or."

84.

LIMOGES enamel Caſket, painted with battle ſubjects, mounted in ſilver gilt, ſigned I. P. Circa 1530-40. Length $6\frac{1}{2}$ inches, width $5\frac{1}{4}$ inches, height $6\frac{1}{2}$ inches.

This beautiful caſket is quite intact, retaining the original ſilver mounting or framework to which the plaques of enamel were adapted, doubtleſs by the artiſt himſelf. The plaques, five in number, are painted in *griſaille* in the moſt delicate and minute manner and at the ſame time with unuſual clearneſs and brilliancy of tint; they repreſent combats of

cavalry, each compartment being crowded with ſmall figures of men and horſes in every variety of energetic action; the coſtume of the figures is Antique or Roman: but there are no inſcriptions or other indications by which any particular hiſtorical actions can be recognized. On two of the enamels is the ſignature I. P. in ſmall beautifully formed characters. The metal mountings are of ſimple but elegant deſign; at each angle is a ſquare pilaſter with baſe and capital, other portions of the mounts are enriched with narrow applied bands or filets of ſilver, decorated with a palmette pattern ſtamped or emboſſed.

This caſket was one of the moſt notable ſpecimens amongſt the enamels of the Strawberry Hill Collection, at the ſale of which it was purchaſed. It is probably the work of one of the Penicaud family.*

85.

LIMOGES enamel *Plaque;* an emblematical device with the arms of the Cardinal de Gramonte: by one of the Penicaud family. Circa 1530-34. Length 8½ inches, height 6 inches.

The well-known ſtamped monogram L. P. impreſſed at the back of this plaque denotes that it is the work of ſome one artiſt of the Penicaud family; it is difficult, however, to decide to which of them in particular it ſhould be aſcribed. Of the known Penicaud enamellers, it moſt nearly reſembles the works of Jean (2nd); but beautiful as are the enamels of this artiſt, the preſent work ſurpaſſes them, and ſhould apparently be aſcribed to another and diſtinct hand. Although there is no other ſignature than the uſual ſtamped houſe mark at the back, the author believes it to be by the ſame hand as two other moſt beautiful *plaques* extant in this country, one of which bears the ſignature M. P. (or P. M.)† (perhaps *Martial* Penicaud?); theſe are in *griſaille* only, whilſt the preſent ſpecimen is in *griſaille* exquiſitely tinted with colours. In both technical and artiſtic reſpects theſe *plaques* are the *ne plus ultra* of the art; they are executed with won-

* M. de la Borde ("Notice," &c. p. 301) deſcribes the ſtyle and general characteriſtics of an anonymous enameller whoſe works are ſigned I. P. Theſe characteriſtics would ſcarcely ſeem to agree with thoſe of the preſent ſpecimen, which certainly approximates very cloſely in manner to the delicate highly-finiſhed works of the ſecond Penicaud.

† An oblong plaque repreſenting the adoration of the Magi in the collection of his grace the Duke of Hamilton; alſo a duplicate plaque (ſame ſubject) of equal beauty, but without the ſignature, in the Meyrick Collection.

derful delicacy in a preciſe highly-finiſhed ſtyle, but with a graceful and ſpirited touch, in itſelf moſt attractive, whilſt the depth and luſtre of the enamel pigments are equally remarkable. The ſubject of the preſent *plaque* is evidently an eulogiſtic device, probably intended to be affixed to ſome decorative object made for the cardinal. The centre of the compoſition is occupied by a large tree, at the baſe of which ſtand on each ſide, reſpectively, a large ewer and an oviform two-handled vaſe, both richly ornamented with maſks, acanthus leaves, &c., from both of them branches of ſhrubs are growing; pendent from a branch of the tree on the right is a ſhield, bearing, quarterly, 1ſt and 4th or, a bear rampant azure; 2nd and 3rd, argent, a chief indented azure; the eſcutcheon is ſurmounted by a cardinal's red hat. Two large label ſcrolls are taſtefully diſplayed around the ſhield, one of which bears the motto "tunc ſaciabor," and the other is inſcribed, "Gabriel Cardinalis de Gramonte;" on the ſame ſide, in the ſky above the ſhield, is an angel deſcending, bearing a palm-branch and alſo a wreath, with which he is about to crown the eſcutcheon; the motto "coronaberis" is written in gold on the background, as if proceeding from the angel's mouth.

Two large figures of Roman warriors are ſeen on each ſide the tree; the one on the left bearing a lance, and in the act of drawing his ſword, is accompanied by the motto "Ardens evixit ad æthera Virtus." (This figure is copied from one in Agoſtino Veneziano's print after Raffaelle known as the "Bataille au coutelas.") On the oppoſite ſide, the other figure, holding a ſhort ſpear in the hand, is in the act of running forwards, and has the motto, "Paucis quos æqu amavit Jupiter." This figure in like manner is copied from Marc Antonio's print of David and Goliath, (Bartſch 10), and the angel is the well-known deſcending figure in Marc Antonio's Martyrdom of Sta. Felicita. The background of the enamel repreſents a wooded mountainous country

The exact meaning of the emblem is not very obvious; but the eulogiſtic ſtyle of the mottoes, and eſpecially the tenor of thoſe near the eſcutcheon, the ejaculatory "coronaberis" of the angel being replied to as it were by the cardinal, who expreſſes his ſatisfaction at the honour in the quaint rejoinder "tunc ſaciabor," ſeem to indicate that the plaque was executed on the occaſion of his obtaining the cardinal's hat, which took place in 1530. The ſtyle of the enamel exactly coincides with this date, and at all events, as the cardinal died in 1534, it is certain that it muſt have been executed ſometime within the four years' interval.

The Cardinal de Gramonte was a celebrated diplomatiſt in the ſervice of Francis I, whoſe liberation from captivity at Madrid he negotiated. He alſo went as ambaſſador to Henry VIII, and was inſtrumental in

procuring the king's divorce from Catherine of Aragon, with the view of inducing him to marry the Ducheſs of Alençon; which ſcheme, however, Henry defeated by marrying Anne Boleyn. He was alſo named by François I. ambaſſador to Rome, where he negotiated the marriage of the Duc d'Orleans, afterwards Henry II, with Catherine de Medicis, on which occaſion Clement VII. (Medicis) made him cardinal.

86.

OVIFORM Ewer, *griſaille* decoration on blue ground picked out on gold; by Jean Penicaud (third). Circa 1540-50. Height 11¼ inches, diameter 4¼ inches.

Round the body of this piece, as a frieze, is painted Neptune and Amphitrite, with dolphins, ſea-horſes, nymphs and ſatyrs, and with Venus ſtanding in a ſhell (this latter figure copied from Agoſtino Veneziano's print after Raffaelle). On the upper part or ſhoulder of the vaſe are maſks, feſtoons of drapery, &c., and underneath the ſpout is painted a ſpirited Meduſa maſk. This ſplendid and perfectly preſerved ewer is a characteriſtic example of perhaps the moſt talented of all the Limoges enamellers.

From the Strawberry Hill Collection.

87 and 88.

PAIR of oval vaſe-ſhaped Salt-cellars. Limoges enamel, circa 1550. Length 4½ inches, width 3¾ inches, height 3⅝ inches.

Painted in *griſaille* heightened with gold on a dark blue ground, the figures ſlightly fleſh-tinted. The bowls are painted reſpectively with buſts of "Juno" and "Pallas," ſurrounded by margins enriched with *cartouche* work, maſks, &c. On the body of one of them, the Temptation, repeated with variations in the action, is painted on oppoſite ſides; the background filled in with numerous figures of animals. On the other piece the principal ſubject is Noah ſacrificing after leaving the ark, with numerous animals in the background. The necks and feet of the vaſes are enriched with cherubs' heads, pendent feſtoons, &c.

Theſe beautiful ſpecimens are by Jean Penicaud (third); they are painted with a freedom and deciſion of ſtyle peculiar to the maſter.

No. 90. *Hunting-horn in Limoges enamel, by Leonard Limosin.*

89.

PLATE, enamel of Limoges in brilliant colours; circa 1530. Diameter 7¾ inches.

This beautiful piece is doubtleſs alſo by the very able artiſt known as the third Penicaud. In the centre is a large female claſſical buſt in profile, beautifully painted in colours, on a blue background. The ſurrounding border is decorated with interlaced ornaments in gold and Cameo medallions grounded on foils. On the reverſe is a *cartouche* flanked by *amorini*, containing a profile head in *griſaille*. In brilliancy and general harmony of colour this piece is not to be ſurpaſſed.

90.

HUNTING-HORN in Limoges enamel; by Leonard Limoſin. Circa 1530-40. Length (following the curve of the horn) 21 inches, diameter acroſs the mouth 3 inches.

This celebrated horn was one of the principal treaſures of the Strawberry Hill Collection, where it was ſold in the nineteenth day's ſale (lot 48). Nothing is known of its hiſtory before it came into Horace Walpole's hands. A not improbable tradition or opinion, however, has always obtained, that it was made for Francis I, though there is no actual evidence, either in the work itſelf or otherwiſe, to that effect. A wood-engraving of it is given in the introduction to the Strawberry Hill catalogue, accompanied by the uſual exuberant eulogy of the late Mr. George Robins, juſtified, however, in this inſtance, by the ſingular beauty and rarity of the object.

Were it not for the ſignature, "Leonardus Lemovicus," painted in a *cartouche* in the lower part of the piece, this admirable work might have been aſcribed to Jean Penicaud the ſecond, whoſe delicate execution and brilliant enamels are evidently cloſely imitated, and perhaps even ſurpaſſed, in merit. There is every reaſon to ſuppoſe that this was one of the earlieſt works of Leonard, probably executed ſoon after 1530,* when under

* The well-known cheſs-board by Leonard in the Muſeum of the Louvre (No. 265), the arabeſque decorations of which are very ſimilar to thoſe of the preſent piece, is dated 1537; it is apparently ſomewhat later than the horn.

the immediate influence of the former able artiſt, whoſe pupil and aſſiſtant in all probability Leonard originally was. The horn is of the uſual ſemi-circular or creſcent ſhape, and the enamel coating apparently encloſes within it a finely formed cow's horn, which ſerves as the foundation or body of the inſtrument. The tubular enamel covering is in four lengths joined together by moulded bands of ſilver; each of theſe ſegments is divided longitudinally into two halves, the one grounded in brilliant colours, the other in *griſaille;* in other words, the horn itſelf is parti-coloured, the ſide worn next the body, when it was ſtrung from its baldrick, being of the more ſober tint. Commencing from the lower end or mouth, the firſt diviſion contains, in the front or coloured half, a repreſentation of St. Hubert, the patron of the chaſe, ſurrounded by his dogs, and kneeling before the miraculous ſtag with the crucifix betwixt its horns; the ſaint is clad in a ſurcoat or jerkin of brilliant crimſon enamel on foil. The *griſaille* ſide is ornamented with beautiful arabeſques and a circular medallion, in which is painted the ſubject of David and Goliath, with numerous minute figures in the background. The ſecond diviſion has, on the coloured ſide, a hunting ſcene, the ſtag brought to bay by a pack of dogs, with numerous horſemen and beaters on foot; on the reverſe a circular medallion as before, upheld by two winged ſatyrs, and containing the ſubject of David playing on the harp, ſurrounded by numerous figures. Third, a pack of hounds worrying a boar, which they have hunted down, a huntſman ſtanding by, winding his horn, and others arriving on the oppoſite ſide; reverſe, a medallion with a head of Cleopatra ſurrounded by arabeſques. Fourth, horſemen and dogs courſing a hare; reverſe, a medallion with a head of a Roman emperor and arabeſques as before.

91.

LIMOGES enamel *Plaque* (the top ſlightly arched or rounded); by Leonard Limoſin. Circa 1570. Length 15 inches, height 11 inches.

The ſubject of this unuſually large plaque is uncertain, it probably formed one of a ſeries illuſtrating ſome mythological or romantic hiſtory. On the left is a white horſe ſaddled and bridled, accompanied by a boy wearing a Phrygian cap, who is apparently tightening the horſe's girths

No. 92. *Limoges enamel Portrait of the Cardinal de Guiſe, by Leonard Limoſin.*

or otherwiſe adjuſting the ſaddle. Two men, one of them in the coſtume of the period, but wearing a Roman helmet, ſeem to be diſputing the poſſeſſion of the animal, whilſt a little boy advances towards them in a menacing attitude; behind him, on the right, a woman comes forward with an expreſſion of remonſtrance or ſupplication, and a man in the coſtume of a peaſant or artiſan turns away and ſeems about to leave the ſpot.

The compoſition is animated and even dramatic, and the execution, though verging on coarſeneſs, is bold and ſpirited; it is painted in colours on the white enamel ground, peculiar to Leonard in his later time.

92 and 93.

TWO Limoges enamel Portraits,—the Cardinal de Guiſe and his mother, Anne d'Eſte Ferrara, Ducheſs of Guiſe; by Leonard Limoſin. Circa 1556-1557. Height of the *plaques* 18 inches, width 12 inches; dimenſions of the ornamental frames—height 29 inches, width 23 inches.

The Cardinal is repreſented buſt ſize, the head turned to the right; he wears a plain red robe, narrow linen fall collar, and a four-cornered red cap on his head; he has light blue eyes, his blonde pale yellowiſh hair, beard, and mouſtache, are rather ſhort, and the beard is carefully trimmed or rounded. The lady (alſo a buſt portrait) wears a low black dreſs embroidered with gold, and bordered round the boſom with large pearls, the ſleeves turned up with ermine; black coif or bonnet with a wide falling band behind; a ſtring of large pearls alſo encircles her boſom. The background of both enamels is blue.

The beautiful and elaborate carved frames inlaid with enamel *plaques*, are reproductions of the ancient frames, which it is known theſe portraits originally poſſeſſed, and ſeveral of the *plaques* are actually ancient ones, which from time to time have been recovered. Theſe ſplendid portraits form part of a ſeries executed for Henry II. King of France, three of which ſtill remain in the Muſeum of the Louvre, having never left the royal collections, whilſt five others are in this country (in the poſſeſſion of H. Danby Seymour, Eſq. M. P.) The latter, and one at leaſt of the Louvre ſpecimens, retain their original frames, from which thoſe of

the preſent ſpecimens have been exactly copied, the miſſing enamel *plaques* inſerted into the ſpaces of the frame having been executed at the royal manufactory at Sèvres. M. de la Borde's notes on this ſeries of portraits in his excellent and often-quoted "Notice des Emaux," compriſe all that would otherwiſe have been ſaid. M. de la Borde, however, ſeems to have been unaware of the exiſtence of the preſent ſpecimens, which were acquired from M. Préaux of Paris before the publication of his "Notice." His obſervations (p. 182) are as follow :—

"Arrivé dès lors (1555), à l'apogée de ſon talent et de la faveur, il s'efforça de ſe "rendre maître du genre de peinture qui était le plus en vogue, de la peinture de "portraits, et il réuſſit de manière à ſatisfaire les exigences les plus grandes. Si, en "préſence d'un pareil ſuccès, le petit nombre de ſes grands portraits étonne, c'eſt que, "d'un côté on ne ſe rend pas compte des difficultés de l'émail amené à ces dimenſions, "à cette perfection ſurtout, et que, de l'autre, on ignore la fragilité des chefs-d'œuvre "de l'art. Voyons ce que nous reſte de ces magnifiques portraits. Tout d'abord, en "1556, l'émailleur du roi peint Léonore d'Autriche,* Catherine de Médicis,† Elizabeth de France,‡ Le Connétable de Montmorency,§ et l'année ſuivante le roi de "France, Francois II.‖ le Duc de Guiſe, François de Lorraine,¶ Marguerite de "Valois,** le Cardinal François de Lorraine †† et enfin, Amyot.‡‡ Ces grands "portraits, véritable galerie hiſtorique inaltérable, furent exécutés pour Henri II, et "décoraient ſes réſidences; mais Léonard lancé dans cette voie, faiſait en même temps, "pour les particuliers, beaucoup d'autres portraits d'un même mérite, quoique de "moindres dimenſions. Il les répétait même pluſieurs fois, tant leur ſuccès était grand, "pour ſatisfaire aux déſirs des parents et des amis."

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* "Collection de Don Valentin Carderera à Madrid."

† "J'ai trouvé à Londres, chez M. Seymour, Membre du Parlement, cinq portraits "admirables de la même dimenſion, des mêmes émaux encadrés dans le même entou"rage, portant le même date que le portrait du Duc de Montmorency, de la collection "du Louvre, qui lui-même fait ſuite avec le François II. Roi de France, et le Fran"çois de Lorraine, Duc de Guiſe. Tous ces portraits ont été évidemment faits pour "Henri II. et ne ſont ſortis de France qu'à l'époque où de triſtes déſordres ſurvinrent "dans les réſidences royales à la ſuite de nos révolutions. Je me ſuis interdit toute "deſcription des émaux qui ne font pas partie du Muſée du Louvre; je ne ferai donc "que les citer."

‡ "*Collection Seymour.* Sur le fond bleu à droite on lit, LL. 1556; et à gauche, "LL. 1557."

§ "Muſée du Louvre, No. 245."

‖ "Muſée du Louvre, No. 244."

¶ "Muſée du Louvre, No. 254."

** "*Collection Seymour.* Marguerite de Valois. Au bas ſur la baluſtrade à "droite, LL. 1557. C'eſt la grande Marguerite, ſœur de François premier, avec le "quel elle avait beaucoup de reſſemblance. Léonard ſuivait les bons portraits du "temps, et pour celui-ci quelque original de Janet dont nous n'avons que des répé"titions dans les collections Sutherland (ancienne collection Alex. Lenoir), Carliſle, "Bibliothèque St. Généviève de Paris, &c. Il a reproduit ce portrait en petit: *collection "Germeau.* Médaillon rond entouré d'un cercle d'émail bleu et noir: la figure de la "reine ſe détache, avec beaucoup de fineſſe, ſur un fond bleu d'azur. La ſignature "LL. en or, les deux lettres ſeparées par une fleur de lys, ſe voit au bas. Diamètre "0.110."

†† "*Collection Seymour.* Il n'eſt ni ſigné, ni daté, mais la nature du travail et de "l'émail, de même que la diſpoſition de l'encadrement, prouvent qu'il appartient à la "même ſuite."

‡‡ "Même collection, même remarque que dans la note précédente."

No. 93. *Limoges enamel Portrait of Anne d'Eſte Ferrara, Ducheſs of Guiſe, by Leonard Limoſin.*

In addition to the portraits belonging to this ſeries enumerated by M. de la Borde ſhould now be cited:—A portrait of Catherine de Medicis (lot 1544 in the Bernal Collection) purchaſed at the ſale by M. Alphonſe de Rothſchild of Paris, in whoſe collection it now remains, together with, as the author is informed, two (?) others of the ſame ſuite.

Louis (2nd) de Lorraine, Cardinal de Guiſe, was born in 1556. Like the other members of this powerful family he devoted himſelf to the attainment of political power, and with his brother Henri, Duc de Guiſe, called "*la balafré*," headed the faction of the Leaguers. In 1588 he was preſident of the clergy at the aſſembly of the *états* held at Blois, when he animadverted on the diſcourſe which Henri III. pronounced at the opening of the aſſembly, and wrung from the feeble king a promiſe to retract the paſſages which had diſpleaſed him. This audacity determined the king to get rid of him by aſſaſſination, together with his brother; but his quality as a prince of the church, and the fear leſt his death ſhould cauſe an inſurrection, cauſed the king to heſitate. The cardinal was in the hall of the *états* when the Duke of Guiſe was aſſaſſinated by the guards, who were poſted there for the purpoſe. On hearing the cries, he ruſhed forward, and exclaimed, "They are killing my brother!" But he was immediately ſeized and impriſoned in the *château;* and, after much deliberation of the king and his confederates, he was murdered in his priſon on the morrow (Dec. 24, 1588).

Anne d'Eſte Ferrara, Ducheſs de Guiſe, &c., was daughter of Ercole, ſecond Duke of Ferrara, and Renée de France, daughter of Louis XII, born about 1530, married 1549 the celebrated François, Duc de Guiſe, and became mother of the Duc Henri and the cardinal. She married a ſecond time, in 1566, Jacques de Savoie, Duc de Nemours, and died in Paris in 1607.

94.

OVAL Limoges enamel *Plaque*. Portrait of a lady; by Leonard Limoſin. Circa 1550-60. Height $6\frac{3}{4}$ inches, width $5\frac{1}{2}$ inches.

This evidently noble lady is repreſented in buſt or "three-quarter" ſize, the head turned to the left, apparently at about thirty-five years of age; ſhe wears her hair bruſhed back in the uſual faſhion of the period; and over it a cloſe-fitting cap or bonnet. Her black dreſs is worn low,

diſcloſing a wide expanſe of embroidered *chemiſette*, gathered tight round the neck and bordered with a narrow frill; it is elaborately embroidered with a lozenge-diaper pattern in red and gold, alternate compartments of which are filled in with the accompanying monogram, ⅅE. The features are delineated in the mannered or conventionalized ſtyle into which moſt of the French portrait painters ſeem more or leſs to have fallen at this period; there is therefore not ſufficient individuality or poſitive likeneſs to admit of the identification of the perſonage.

This lady was, however, formerly ſuppoſed to be Marguerite de Valois, ſiſter of Francis I, and the monogram embroidered on the *chemiſette* was conſtrued to mean "Marguerite Princeſſe de Navarre;" but the features have not the ſlighteſt reſemblance to thoſe of the Queen of Navarre. (See No. 97 in this collection.) She has alſo been ſuppoſed to be Diane de Poitiers, on the ſtrength of the monogram only, which by a different interpretation can be made to read "Diane."

This enamel was formerly in the collection of Baron Brunet Denon of Paris, at whoſe ſale, in 1846, it was purchaſed.

95.

LIMOGES enamel Portrait of a gentleman, on a ſquare *plaque*. Aſcribed to Leonard Limoſin; dated 1542. Height 5 inches, width $4\frac{1}{4}$ inches.

The perſonage repreſented has ſome reſemblance in phyſiognomy to Antoine de Bourbon, King of Navarre; but the abſence of the forked beard, the different colour of the hair, and other peculiarities, denote him to be a different perſon. He is repreſented three-quarter ſize, with his hands claſped acroſs his waiſt and holding in them a ſcroll, or perhaps his gloves; he is habited in black, with a flat black cap; the features diſplay a prominent aquiline noſe, rather ſharp bony chin, a ſmall black mouſtache and whiſkers, and cloſely cropped beard. The ſignature of Leonard LL., and the date 1542, are ſeen in the right-hand lower corner.

From the Strawberry Hill Collection.

96.

LIMOGES enamel Portrait of Henri d'Albret, King of Navarre; by Leonard Limoſin. Circa 1556 (?) Height $3\frac{1}{4}$ inches, width $2\frac{1}{2}$ inches.

Buſt portrait, the head turned towards the left. The king is repreſented in a black doublet or "*pourpoint*," fitting tight round the throat, flaſhed and embroidered with oblique lines in gold; ſmall linen collar turning over the ſtand-up collar of the *pourpoint;* flat black cap worn on one ſide, with a ſmall oſtrich feather. He has ſhort hair, a mouſtache and beard of a yellowiſh colour, cropped cloſe; the head is relieved, as uſual, on a bright blue background, and at the bottom of the enamel is a band or *faſcia* of light blue, as if prepared for an inſcription. This little portrait is in Leonard's moſt delicate and finiſhed ſtyle.* It was purchaſed at the ſale of the Strawberry Hill Collection (lot 82, 14th day).

Henri d'Albret, King of Navarre, ſecond of the name, was the ſon of Jean d'Albret and of Catherine de Foix, Queen of Navarre, born April, 1503, married 24th January, 1526, to Marguerite d'Orleans-Angoulême, ſiſter of François Premier, died 25th May, 1555. He ſucceeded in 1517 to the kingdom of Navarre, and was grandfather to the celebrated Henri Quatre, King of France.

97.

LIMOGES enamel Portrait of Marguerite, Queen of Navarre; by Leonard Limoſin. A circle, diameter $3\frac{5}{8}$ inches.

This celebrated lady is repreſented apparently in a mourning coſtume

* M. de la Borde, "Notice des Emaux, &c.," p. 183, note 8, notices two other portraits of Henri d'Albret, both by Leonard, one of which is dated 1556—"*Collection Pourtales.* Henry d'Albret, roi de Navarre, grandpère de Henry IV. Il eſt décrit ſous le No. 703 dans le catalogue de M. Labarte; il porte une ſignature et une date tracées ſur la bande bleue d'en bas, ainſi: L. L. 1556. Hauteur, 0,195; largeur, 0,140. *Collection Rattier.* Le même portrait, mais beaucoup plus petit et auſſi plus fin, plus doux, plus brillant. Il porte au bas ce titre: Henry d'Albret. LL. Hauteur, 0 080; largeur, 0.060. On voit au dos les deux LL. et une fleur de lys au milieu. Ces deux portraits en émail ſont faits d'après une même peinture originale de quelque bon peintre Français." The Rattier portrait correſponds exactly in ſize to the preſent ſpecimen, and was moſt probably painted at the ſame time and from the ſame original picture.

of black dreſs and black hood, perhaps that of her widowhood, and therefore before her thirty-fifth year, when (1526) ſhe married for the ſecond time. It does not, however, follow that the enamel was executed at ſo early a date; in fact, there can be little doubt but that it formed part of one of the ſeries executed by Leonard, circa 1556. The faſhion of the dreſs, however, eſpecially in the high-ſhouldered ſleeves, would ſcarcely indicate ſo early a date as 1526, even ſuppoſing, as is doubtleſs the caſe, that the enamel were copied from an earlier oil portrait. The well-known features of the lady, however, leave little doubt as to her identity, and it ſeems difficult to account for her lugubrious coſtume in an age of unuſual luxury in dreſs, on any other ſuppoſition than the one here given.

Marguerite d'Orleans (de Valois), ſiſter of François I, King of France, was the eldeſt daughter of Charles d'Orleans, Comte d'Angoulême, and Louiſe de Savoie, born April 11, 1492, married 9th October, 1509, to Charles, Duc d'Alençon, and again January 24th, 1526, to Henri d'Albret, King of Navarre, died 21ſt December, 1549. Marguerite de Valois was in every reſpect a remarkable perſonage, one of the moſt popular and ſtriking figures of the great age of Francis I, to whom ſhe was devotedly attached; ſhe was the authoreſs of a collection of tales, written in the romantic or "*galant*" taſte of the age, which crowned, by a wide-ſpread literary celebrity, her many charms of perſon and manner. The "Biographie Univerſelle" ſays, "Savante et polie, belle, douce et compatiſſante autant que ſpirituelle, "elle fût tendrement cherie de François I, que l'appelait ſa 'Mignonne' "et la 'Marguerite des Marguerites,' il lui confia pluſieurs négociations "importantes, dans leſquelles elle ne ſe borna pas à des conſeils judicieux. "Elle était l'ornement de la cour de France, &c. &c."

When, after the battle of Pavia, her brother was impriſoned at Madrid by Charles V, ſhe went there alone to endeavour to procure his releaſe. Her marriage with the King of Navarre was a bleſſing to that country, where ſhe conſtantly laboured to promote agriculture, commerce, and good government.

From the Strawberry Hill Collection.

98 and 99.

TWO Limoges enamel Portraits of Antoine de Bourbon, King of Navarre; by Leonard Limoſin. No. 98, a circle, diameter $3\frac{1}{4}$ inches. No. 99, a ſquare *plaque*, height $4\frac{1}{2}$ inches, width 4 inches.

The circular portrait (No. 98) repreſents Antoine de Bourbon at an earlier period of his life than the ſecond, which in all probability was taken after his acceſſion to the throne of Navarre. Judging from his apparent age, as ſeen in No. 98 (about 35 ?), that enamel would have been executed circa 1553, and the ſecond ſomewhere betwixt 1555 and 1562. As theſe ſmall enamels, however, appear to have formed parts of ſeries of portraits of eminent men, and were doubtleſs copied from oil pictures and not directly from the life, their oſtenſible and actual dates may be conſiderably at variance. The probability, indeed, is that they were both executed circa 1555-60, the period of Leonard's greateſt activity in portraiture, and conſequently during the king's lifetime. In both he is repreſented in a black "*pourpoint*" embroidered with gold, with a ſmall frill round his neck, and a black cap or bonnet, which is of an earlier faſhion in the firſt than in the ſecond enamel. In the firſt the features are ſharper and more angular, the hair cropped cloſe, ſmall mouſtache, without whiſkers, and with only an incipient forked beard on the point of the chin. In the ſecond the features are fuller and more developed, the hair ſomewhat more abundant, and mouſtache very long, projecting far beyond the cheek and whiſkers, and twiſted at the points, and the beard, though ſhaven away from the chin, or rather growing from the point only, is a continuation of an ample whiſker, which extends uninterruptedly all round the face. Both portraits are executed on the uſual blue backgrounds, and in the lower part in each, is a band of green, intended to repreſent a table covered with a green cloth, behind which the figure is ſuppoſed to be ſeated. The initials of Leonard, LL., are in the right-hand corner in each. Several other portraits of Antoine de Bourbon by Leonard are extant.

Antoine de Bourbon, King of Navarre, Prince de Bearn, Duc de Vendôme, de Beaumont, and d'Albret, was ſecond ſon of Charles de Bourbon, Duc de Vendome, &c., and of Françoiſe d'Alençon, daughter of René, Duc d'Alençon, born in 1518, married 1548, to Jeanne d'Albret, Queen of Navarre, of which marriage was born, in 1553, Henry IV. of France, he died 1562.

He bore at firſt the title of Duc de Vendôme, and became King of Navarre in 1555, on the death of Henri d'Albret, his father-in-law; he was governor of Guienne and lieutenant-general during the minority of Charles IX. His death occurred at Andelys in conſequence of a wound received at the ſiege of Rouen.

Both theſe enamels were purchaſed at the ſale of the Strawberry Hill Collection.

100 and 101.

PAIR of Limoges enamel Portraits. Charles IX, King of France, and his Queen Elizabeth of Auſtria; by Leonard Limoſin; dated 1573. Painted on concave *plaques*. Height of each 12 inches, width 9 inches.

The king is repreſented ſtanding at full length, his left hand reſting on a helmet, which is ſupported on a pedeſtal ornamented with a *relievo* of a battle ſubject, in the other hand he holds his gloves. He is dreſſed in a rich ſuit of white ſatin, ſlaſhed and embroidered with black and gold; a ſhort black cloak richly embroidered with gold, black cap with a ſmall oſtrich plume, long rapier, and a medal hanging on his breaſt complete the coſtume. On each ſide, in the upper part, is a green curtain looped up; the background is a brilliant blue enamel. On the floor towards the right are the initials LL., and date 1573.

The queen is ſtanding near a table, which is covered over with a turquoiſe blue cloth, with a book and a vaſe of flowers ſtanding on it. In her right hand ſhe holds a fan of feathers, and in her left her gloves. The background, as in the companion ſpecimen, is bright blue, and a green curtain looped up occupies the right ſide of the *plaque*. The coſtume of the queen is extremely rich and elaborate; ſhe wears an open robe of rich figured brown and gold brocade, bordered with black velvet and furred inſide with ermine, with long puffed and ſlaſhed ſleeves hanging down looſe; under the robe the gown is ſeen, it is of white ſatin embroidered with oblique ſtripes of red, and it has a broad vertical band in front, of brown brocade and black velvet, ſtudded with jewels and large pearls. The tight-fitting ſleeves of the gown are of white ſatin with red oblique ſtripes and a vertical band of large pearls; ſhe has a rich cap or head-dreſs ſtudded with pearls and other jewels, and round her neck and breaſt two necklaces of pearls, from one of which a large jewel is pendent, whilſt a ſecond hangs from a maſſive gold chain of ſeveral ſtrands. The initials of the artiſt and date 1573 are on the vaſe which ſtands on the table.

Theſe intereſting enamels were, according to M. de la Borde, taken from original pictures by François Clouet; they were painted towards the cloſe of Leonard's long career, and are unuſually careful and well-finiſhed ſpecimens of his period of decline. M. de la Borde cites two ſimilar oval enamels, alſo ſigned and dated in this ſame year, in the collection of M.

No. 100. *Limoges enamel Portrait of Charles IX, by Leonard Limoſin.*

No. 101. *Limoges enamel Portrait of Elizabeth of Auſtria, Queen of Charles IX, by Leonard Limoſin.*

de Janzé of Paris, one of which (the queen) is exactly the same as the present specimen, but the king is apparently from another picture.*

Charles IX, before his accession to the crown, bore the title of Duc d'Angoulême; he was the third son of Henri II. and Catherine de Medicis, born at St. Germans, 27th June, 1550, became king, 5th December, 1560, married, 26th December, 1570, and died, without issue, 30th May, 1574. Elizabeth d'Autriche, his queen, was second daughter of the Emperor Maximilian II. and Mary of Austria, daughter of Charles V; she was born in 1554. After the death of Charles V. she retired to Vienna, and died there 22nd January, 1592, in the monastery of St. Clara, which she had founded.

The memory of Charles IX. will be for ever infamous as that of the authoriser and active participator in the hideous massacre of St. Bartholomew. Instigated by others of still greater wickedness, his crime was perhaps that of malignant weakness rather than of active murderous hate, and his horrible participation in the slaughter of his own subjects, during the night of the massacre, was probably the result of feverish uncontrollable excitement, for he appears, even at the moment of his crime, to have been fully conscious of its enormity, as if even then overshadowed by forebodings of the unbearable remorse which shortened his life. Of his queen there is little to be said. In imitation of the famous Marguerite de Navarre, she endeavoured to acquire literary repute; but her powers of mind were as inferior to those of her rival as were her personal charms, and, like so many princes of the Austrian family, she appears to have ended her days in seclusion and asceticism.

102.

FUNNEL-SHAPED Ewer or *Hanap;* Limoges enamel; circa 1550. Height including the cover 8½ inches.

This ewer is of a characteristic French renaissance shape or model,

* "Notice des Emaux, &c." p. 186, note 3. "*Collection Janzé.* Charles IX. "en pied et debout, tenant de sa main droite le médaillon qui pend à son cou, la gauche "appuyée sur son épée. Manteau noir, costume de satin bleu brodé. A gauche un "rideau vert relevé. Fond bleu, Plaque ovale et concave. Hauteur 0·270; largeur "0·190. Elizabeth d'Autriche debout, près d'une table, coiffée comme dans le portrait "du Louvre, tenant de la main droite un éventail à plumes, de la gauche ses gants; à "droite, le rideau vert relevé; sur la table, recouverte d'un drap bleu de ciel, un livre "et un vase de fleurs; sur le vase la signature LL. 1573. Mêmes dimensions."

and many ſimilar enamelled ones are extant. The preſent ſpecimen, beſides being in a ſingularly perfect ſtate of preſervation, alſo retains its looſe cover. The decoration is in *griſaille* ſlightly tinted with colour, on a black ground, and elaborate arabeſque ornamentation in gold; the body of the ewer is divided into two zones, ſeparated by raiſed bands of turquoiſe blue enamel; in the upper zone are four circular medallions, painted with claſſical buſts, and in the lower one a compoſition of Samſon and the lion, with a group of four figures ſtanding near witneſſing the combat. On the cover are three medallions, alſo containing heads, inſcribed reſpectively, "Hercules," "June," and "Jaſone." This piece is apparently the work of an anonymous artiſt.

103.

LIMOGES hexagonal Salt-cellar, *griſaille* enamel on black ground, heightened with gold. Height 3 inches, diameter 4 inches.

The bowls at top and bottom are painted reſpectively with buſts of Paris and Helen, each of the ſides is filled in with a ſtanding figure and inſcriptions, as follows:—1. A fool or jeſter, with cap and bells and baton over his ſhoulders, inſcribed, "Il ſemble au vilant par abuz que les jeulx "daymer ſoyent perduz." 2. Fortune holding a banner, "Tout par "fortune le va." 3. An aged man in coſtume of a rich bourgeois, walking with a ſtick, "Et moi tel que je ſuy je le faiz quant je puys à 50 ans." 4. A woman walking holding a roſary in her hand, "Quant on le me "preſante je le prens en pactance à 40 ans." 5. A very aged man walking with a ſtick, "Helas Jéſus vray dieu de grace le jeu daymer faict on "encore à 80 ans." 6. An aged woman holding her hand on her broom, "Quāt dviev daymer me ſouviēt la larme aux yeulx me vient à 70 ans." Probably by the ſame anonymous artiſt as the previous piece.

104.

LIMOGES enamel Coffer; by an anonymous artiſt (of the Penicaud ſchool?) Firſt half of 16th century. Length $6\frac{3}{4}$ inches, width $4\frac{1}{2}$ inches, height $5\frac{1}{4}$ inches.

This beautiful caſket is compoſed of thirteen *plaques* in *griſaille*, tinted

or glazed with colours: it is oblong, with a raiſed cover or roof of ſemi-hexagonal ſhape, *i.e.* with two bevelled or ſlanting ſides and a flat top. The oblong *plaques* of the ſides of the caſket and cover contain Scriptural ſubjects, chiefly from the Old Teſtament, with inſcriptions in gold in an old French dialect. Amongſt theſe ſubjects may be particularly noticed:—Cain killing Abel. David and Goliath. Lot and his family fleeing from Sodom. The Manna in the Wilderneſs. The Iſraelites adoring the Golden Calf, &c. The long panel on the top of the cover is filled in with a frieze of *amorini*, with pendent garlands, and at each end of the cover the irregular ſhaped four-ſided *plaques* on the gables contain reſpectively an "Agnus Dei," encloſed within a wreath held up by two *amorini*, and the "Vernicle," or face of our Saviour, in like manner encloſed within a circular wreath of acanthus foliage upheld by two children. The gilt metal mountings of this caſket are modern.

105.

LIMOGES enamelled Caſket; by the ſame hand as the preceding ſpecimen. Firſt half of 16th century. Length 6 inches, width 4 inches, height 4½ inches.

This caſket is of ſimilar form and ſtyle to the preceding ſpecimen, and was doubtleſs executed by the ſame hand; it contains fourteen *plaques;* the long panel on the ſummit of the lid in the other caſket being here replaced by two oblong *plaques* of the ordinary ſize. The ſubjects are alſo from the Old Teſtament, and, for the better identification of the piece, ſome of the moſt conſpicuous of them may be ſpecified as follows, viz:—Cain killing Abel. The Spies bearing Grapes from the Promiſed Land. Samſon carrying away the Gates of Gaza. The Triumph of David. The Gathering of the Manna, &c. The *plaques* in the gables are each filled in with *amorini* holding up circular wreaths—male and female claſſical heads replacing within them the religious emblems of the former ſpecimen.

106.

LIMOGES enamel Caſket, painted in *griſaille;* by an anonymous artiſt of the Penicaud ſchool. Circa 1540. Length $7\frac{1}{2}$ inches, width $5\frac{1}{4}$ inches, height 6 inches.

This caſket is oblong or rectangular, and contains five *plaques* mounted in a framework of carved wood (a modern reconſtruction). The *plaque* in front diſplays a compoſition of four men with clubs fighting with lions. At the back Hercules and Omphale, and a child playing with an ape ſeated at the foot of a tree, a ſatyr with a wreath advancing towards the group. At one end a foreſt with various real and fabulous animals, (an unicorn, pegaſus, goat, lion;) at the other end a bull baited by dogs; and on the lid a compoſition of horſemen with ſwords fighting with various wild animals.

From Baron Brunet-Denon's and M. Deleſſert's Collections.

107.

LARGE "Chaſſe" or Coffer conſtructed of Limoges enamel *plaques* in a framework of gilt metal. Length 26 inches, width $9\frac{1}{4}$ inches, height 20 inches; ſize of each *plaque*—height 9 inches, width $7\frac{3}{4}$ inches.

This "chaſſe" (as ſuch) is a modern adaptation of a ſeries of ſixteen *plaques* of painted enamel by an anonymous artiſt of the Penicaud ſchool. It is impoſſible to determine in what form theſe pictures were originally diſplayed: probably mounted on ſome article of furniture. The ſubjects are all from the "Odyſſey," and form a ſeries, of which ſeveral other *plaques* are extant in various collections. They are painted in colours in a careful and finiſhed manner, and to all appearance were copied from the illuminations of a French manuſcript of the latter years of the fifteenth century; the ſtyle of art, coſtumes, and other peculiarities being decidedly many years earlier than the execution of the enamels, which was probably about 1530-40. It has been conjectured that theſe *plaques* are early works of Pierre Remond.

108.

TRIPTYCH in Limoges painted enamel in colours; circa 1530-40. Height of central compartment 8¾ inches, width of do. 7¾ inches, width with doors displayed 14½ inches.

The principal division is occupied with a most elaborate and crowded composition of the Crucifixion of our Saviour betwixt the two thieves. Over the heads of the latter their souls, represented as naked children, are being respectively carried away by a good angel and a demon; on each side of the figure of our Saviour a crowd of infant (wingless) angels are in attitudes of grief and adoration. In the lower part, on the right, is a group of soldiers and Jews, two of them on horseback, a white horse foreshortened and richly caparisoned, with its chest towards the spectator, being very conspicuous. Caiaphas, with the high priest's tiara, may be noticed amongst the figures in the second plan; and a soldier in the puffed and slashed costume of the period of the enamel, with a white ostrich feather in his cap, and a long sword, holding a halberd, is the most notable figure on the spectator's extreme right. On the opposite side is a group of the Virgin fainting, with St. John and three female disciples; in the background may be seen the picturesque towers and buildings of the city of Jerusalem. The doors (*volets*) are each divided into two compartments, an upper and an under one; the door to the right has in the upper division, Christ rescuing souls from limbo, and in the lower one a portrait of one of the donors or possessors of the triptych, a lady in the costume of the period kneeling in prayer before a *prie dieu;* behind her stands her patron, a female saint dressed in rich costume, and holding a book and a sceptre; a little angel descends towards her. The left door, in like manner, contains a composition of the dead Christ in the lap of the Virgin at the foot of the cross; and beneath it the gentleman donor of the triptych in rich costume of a French *seigneur* of the period; he is also kneeling in prayer in front of a stool or *prie dieu*, on which is an opened missal; behind him stands a sainted bishop with a book and a long double cross. Both the two lower compartments are represented as within rich interiors of French renaissance or transitional Gothic architecture. The figures of the donors are unaccompanied by any armorial bearings, by which their names and conditions might have been ascertained.

The entire work is one of extreme delicacy and beauty; it is brilliantly painted in tranſparent colours on grounds of metal foils, and the heads, hands, &c. are executed with the utmoſt finiſh, and in many inſtances diſtinguiſhed by unuſual truth and expreſſion; it is moreover in the moſt perfect ſtate of preſervation. The work is unſigned; it has a cloſe ſimilarity in general ſtyle and treatment to thoſe of Jean Penicaud the ſecond, but there are other peculiarities which connect it more nearly with the early highly-finiſhed works of the moſt fertile and verſatile of all the Limoges enamellers—Pierre Remond; and it is very probable that it is his work, executed whilſt under the influence of Penicaud.

Pierre Remond, during the greater part of his career, would appear to have ſigned all his works, even the moſt inſignificant *plaques*. M. de la Borde ("Notice, &c." p. 212) ſtates that the earlieſt dated piece is of the year 1534, and the lateſt 1578. There are, however, numerous unſigned ſpecimens, which, from their analogy with the more delicate and highly-finiſhed early ſigned works of the maſter, are evidently by his hand. In addition to the preſent triptych the well-known circular-topped *plaques* for paxes may be inſtanced. Theſe, therefore, it is fair to preſume were executed prior to 1534, and poſſibly in the Penicaud *atelier*.

109.

TAZZA or Cup, Limoges *griſaille* enamel; circa 1540-50. Height $3\frac{5}{8}$ inches, diameter $6\frac{3}{4}$ inches.

The bowl of this ſplendid ſpecimen is painted with the ſubject of Galatea, copied from Marc Antonio's print after Raffaelle, and the under ſide and ſtem is, as uſual, elaborately painted with arabeſques, &c. Although unſigned, it is evidently a fine early work of Pierre Remond.

110.

HEXAGONAL Salt-cellar, painted with the labours of Hercules, in colours on black ground. Height 3 inches, diameter 3 inches.

A beautiful and very perfectly preſerved ſpecimen, probably of the earlier time of Pierre Remond, circa 1540-50.

111 and 112.

PAIR of circular pedeſtal Salt-cellars, in *griſaille* on black ground. Height $3\frac{1}{8}$ inches, diameter $4\frac{1}{2}$ inches.

The bowls are painted with claſſical buſts in profile, and the wide ſurrounding margins with *cartouche* work and recumbent nude figures. Around the ſides reſpectively are repreſented a bear and a ſtag hunt. On each of the pieces, on a frieze under the margin, is inſcribed in large letters, "Prenes en . gre . ſe . pet . don." and underneath the foot, *i. e.* in the interior of the pedeſtal, are the initials P. R., in large gold letters, and alſo a decoration of arabeſque ornament in gold. The work of Pierre Remond, circa 1540-60, evidently executed, as the inſcription indicates, to be given as prèſents.

113.

TAZZA or Cup and Cover, in Limoges *griſaille* enamel. Entire height (with cover) $6\frac{1}{2}$ inches, diameter of bowl 6 inches.

The interior of the cup is painted with a ſubject of Jupiter, Juno, and Mercury, ſurrounded by a border, with the ſigns of the Zodiac, being an adaptation from a portion of the engraving by Marc Antonio, known as the "quos ego." The foot is decorated with hanging feſtoons and arabeſques in exquiſite taſte, and the cover is ornamented with *amorini* and claſſical heads in medallions, on it, near the ſummit, is a ſmall armorial ſhield, bearing gules a ſhip in full ſail, (perhaps the arms of the city of Paris?)

This moſt beautiful and perfect ſpecimen is the work of Pierre Remond, whoſe initials P. R., and the date 1555, are affixed on it.

114.

LIMOGES pedeſtal Salt-cellar, on raiſed baluſter-ſhaped ſtem; *griſaille* enamel on black ground, the nude details tinted fleſh colour. Height $4\frac{5}{8}$ inches.

The interior of the bowl is painted with a claſſical head, the flat ſurrounding border decorated with *cartouche* work; on the under ſide of the vaſe or body of the ſalt is a frieze of Tritons and marine monſters. On the knop or baluſter ſtem are four ſmall medallions with claſſical heads, and on the foot is the ſubject of Lot and his family departing from Sodom. A highly-finiſhed and finely-preſerved work of Pierre Remond.

115 and 116.

PAIR of *griſaille* painted Plates, enamels of Limoges. Diameter 8 inches.

The ſubject of theſe pieces are illuſtrations of the months of July and November, accompanied by the ſigns Leo and Sagittarius; each has a ſhield of arms in the margin. The reverſes are decorated with arabeſques with medallion heads in the centres. Initialed by the artiſt, Pierre Remond, and dated 1566.

117.

LARGE pillar Candleſtick, Limoges enamel in colours; by Jean Courtois. Circa 1560. Height $11\frac{1}{2}$ inches, diameter acroſs baſe 8 inches.

This important ſpecimen has a wide-ſpreading convex baſe, the moſt ſalient part being further emboſſed with oval or egg-ſhaped compartments, twelve in number, painted with the labours of Hercules, in a delicate and highly-finiſhed ſtyle. A bell-ſhaped pedeſtal reſts on the convex baſe, from which riſes the pillar, which is baluſter-ſhaped, the lower extremity rounded or bulbed, and diminiſhing gradually with a very graceful outline, towards the ſummit, being encircled with a project-

ing bead or necking about an inch and a-half below the top of the nozzle. The pillar from top to bottom is decorated with a net-work of interlaced arabeſque bands in white, vividly relieved on the black or dark purple ground of the piece, the ſpaces filled in with gilded arabeſque ſcrolls and coloured wreaths. The entire object is very graceful, ſimple, and well proportioned, and the curved outlines and emboſſed ſurfaces are not only well adapted to diſplay the luſtrous material itſelf, but are beſides admirably contraſted together in their forms. The piece is in perfect preſervation. The interior of the baſe is decorated with elaborate arabeſque gilding, and has the initials of the artiſt I. C. (Jean Courtois.)

118 and 119.

PAIR of Limoges enamelled Candleſticks; by Jean Courtois. Circa 1570. Height $6\frac{1}{2}$ inches, diameter acroſs the baſe $7\frac{3}{8}$ inches.

Theſe ſplendid candleſticks are of the low or ſhort Italian type. The peculiar ſhape, though lending itſelf perfectly to the exigences of manipulation of the beaten copper body or ground of the Limoges enamels, and likewiſe well adapted to diſplay the brilliant enamel covering, was in all probability borrowed by the Limoges artiſts from the Venetian bronze workers, whoſe engraved and damaſcened candleſticks of the ſame form are more familiar to us from their comparatively more frequent occurrence.

The ſhape itſelf may be deſcribed as follows:—the lower member is a wide convex or low dome-ſhaped baſe, emboſſed with oval compartments; a hollow necking riſes above this, ſurmounted by a circular flat tray or plate, on which again, in the centre, is placed the pillar or nozzle of the candleſtick, ſhaped like an oviform vaſe. The enamel ground is alternately of the black or deep morone colour and brilliant dark blue, and the decoration is executed in *griſaille* enamel, the nude figures further relieved with a reddiſh fleſh tint; minute and elaborate gilding enhances the general effect. The two candleſticks differ only in the painted ſubjects, which fill in the raiſed oval compartments of the baſe. The one being ornamented with the labours of Hercules, and the other with elegant figures of the gods and goddeſſes with their reſpective emblems; the circular trays are ſimilarly ornamented, apparently after engravings by Caraglio, with zones or friezes of *amorini* and animals,

after Polidoro. The vaſe-ſhaped nozzles are decorated with terminal figures of ſatyrs and feſtoons of foliage; each piece bears the initials of the artiſt, I. C. In every technical reſpect, and alſo in the preciſe and highly-finiſhed execution, theſe moſt valuable ſpecimens are the *ne plus ultra* of the enameller's art. One of theſe candleſticks was acquired at the ſale of the Strawberry Hill Collection, and the other purchaſed afterwards at Mr. Vernon's ſale in Piccadilly. They were doubtleſs originally the companion pieces, and both are in the moſt perfect ſtate of preſervation.

120.

OVIFORM Ewer, enamel of Limoges in colours, date ſecond half of 16th century. Height to top of handle 12 inches, diameter $4\frac{3}{4}$ inches.

Round the body of the vaſe is an elaborate compoſition emblematic of the Triumph of Chaſtity. Diana in a car drawn by four ſtags, and accompanied by her nymphs, behind her Venus and Cupid, bound as priſoners to the car with a band of winged genii, whilſt on the ſhoulder is an elaborate Bacchanalian frieze or proceſſion of children. It is ſigned with the initials of Jean Courtois.

121.

DEEP tazza Plate, enamel in vivid colours on foils. Diameter $9\frac{1}{2}$ inches, height (with foot) $3\frac{3}{4}$ inches.

In the centre is a *cartouche* with a large ſhield of arms, (quarterly 1ſt and 4th azure, a feſs or between three columns of the ſecond, 2nd and 3rd gules, claſped hands clothed, argent,) the reſt of the ſurface and border is covered with elaborate arabeſques, bunches of fruit and foliage, maſks, and rich gilding. The under ſide is ornamented with ſtrap-work, &c. Signed J. C. "Jean Courtois," (circa 1560-70.) This fine and unuſual piece, originally a plate only, was mounted on its foot or baſe (which is ancient and by the ſame hand) by the preſent poſſeſſor. The plate was acquired from the collection of the Duc de Palmella at Liſbon.

122.

CIRCULAR pedeſtal Salt-cellar, in *griſaille* on black ground. Height 4 inches, diameter acroſs the bowl 4½ inches.

Painted with a Bacchanalian proceſſion, Silenus riding on an aſs, accompanied by a ſatyr, and preceded by Pan playing on the ſyrinx. Underneath, in the interior of the pedeſtal, are the initials, I . C . D . V ., *i.e.* "Jean Court dit Vigier." Circa 1550-60.

123.

LARGE oval Diſh. Limoges enamel in brilliant colours; by Martial Courtois. Circa 1580. Length 21¾ inches, width 15¾ inches.

The oval ſunk centre, which is unuſually large, leaving only a comparatively narrow border, is filled with a very elaborate and highly-finiſhed compoſition from the apocalypſe, as is indicated by the inſcription "Apoca. XVII." On the right the ſcarlet woman, holding the golden cup in her hand, is riding on the ſeven-headed dragon, which iſſues from a lake or marſh; in front kneels a crowd of people in adoration. An emperor, king, pope, cardinal, biſhop, and monk forming the foreground group. In the background is a magnificent city, and the landſcape is enriched with numerous trees and plants. The border is filled with elegant groteſques, compriſing male and female nude recumbent figures, &c., evidently copied from engravings by Etienne de Laulne. The reverſe of the plate is quite as carefully decorated as the front, with a compoſition of ſtrap-work or *cartouche* ornament, terminal figures, animals, maſks, &c., alſo in the characteriſtic and ſpirited French renaiſſance ſtyle. The ground of the piece is deep morone purple, and nothing can tranſcend the brilliancy of the enamel colours, which are further vivified by the uſe of foil backgrounds. The piece is ſigned with the initials of Martial Courtois, (M. C.)

Although unknown to the preſent owner, this ſplendid ſpecimen, together with the fine ewer (No. 124), was formerly in the poſſeſſion of two aged ladies in Bedfordſhire, reſiding five or ſix miles only from his own reſidence at Colworth; when about 1835, the ladies, having under-

ſtood that theſe pieces were of ſome value, ſent them to Meſſrs. Town and Emmanuel, the dealers, to be ſold. Meſſrs. Town valued them at a very ſmall ſum, declined to purchaſe the objects on their own account, and offered the two ſpecimens to Mr. Magniac for 15*l.* Mr. Magniac being made acquainted with the circumſtances, and thinking this amount inadequate, gave 30*l.* for the two pieces, a much greater ſum than the real vendors expected to receive.

124.

OVIFORM Ewer. Enamel of Limoges in colours; circa 1570. Height to top of handle 11¼ inches, diameter 5 inches.

Round the frieze or body of the piece is painted, in the moſt elaborate manner, a Scriptural ſubject from the Old Teſtament, inſcribed, "I · de Roys · c · xxv." and the initials of the artiſt, M. C. On the ſhoulder is a claſſical frieze of marine deities, nymphs, ſyrens, &c.

No 135. *Vaſe, Hiſpano-Moreſco luſtred ware, 15th century.*

Section V.

POTTERY.

Majolica, "Faïence of Henri Deux," Paliſſy Ware, &c.

135.

TWO-HANDLED Vaſe. Hiſpano-Moreſco luſtred earthenware, 15th century. Height 22 inches.

The body of the vaſe is of ſpherical form; it is ſupported on a tall conical ſtem, and ſurmounted by a funnel-ſhaped neck, flanked by wing-ſhaped handles, perforated with circular holes. On the body of the vaſe are two large circular medallion ſpaces, one of which is filled in with the Medici arms, the ſix pellets, one of them charged with three *fleurs-de-lys;* and the other medallion contains an "*impreſa*" or device of that family, viz. a finger-ring ſet with a ſharp-pointed diamond, and three oſtrich feathers; the reſt of the ſurface is covered with a diaper pattern of leaves and ſmall flowers, and ſcroll tendrils in yellow luſtre, and blue enamel on white ground.

This fine vaſe is exactly ſimilar to one in the Soulages Collection (now in the South Kenſington Muſeum), with the exception of the arms and devices, which are wanting in the laſt-named.* It has latterly been ſuggeſted, that, after all, this ſo-called Hiſpano-Moreſco ware may have been manufactured in Italy or Sicily, from whence nearly all the ſpecimens now extant in various collections have been obtained, and the occurrence of the arms of an Italian family on the preſent ſpecimen (not, however, an unique inſtance), might be adduced in ſupport of this view; on further conſideration of this very fact however, indirect confirmation of the

* See deſcription of the piece, and notes on Hiſpano-Moreſco pottery in general, by the author in the "Catalogue of the Soulages Collection," p. 50.

foreign, *i. e.* non-Italian, origin of this identical piece may be obtained. The upholders of the theory of the manufacture of this ware in Italy by Mooriſh or Mahometan potters uſually refer the date of the pieces to an earlier period than the 15th century, to which period nevertheleſs, and indeed to the ſecond half of it, judging from numerous peculiarities of deſign, the author would aſcribe the greater number of ſpecimens. The preſent piece, at all events, cannot be earlier in date than 1465 (in all probability it is even twenty or thirty years more recent), for in that year the three *fleurs-de-lys* ("*gigli*") ſuperimpoſed on one of the "*palle*" were firſt granted by the then king of France to Piero di Coſmo Medici, as an honorary addition to the ancient family coat; and it is difficult to believe that ſo late as 1465 any community of Mahometans can have exiſted in Italy. That the ware is ſubſtantially of Mooriſh origin has never been doubted; it is certified in innumerous details of deſign, whilſt the far more frequent occurrence of Spaniſh than Italian arms is ſtrong evidence of its having been produced ſomewhere in the Spaniſh dominions, where, it is needleſs to obſerve, Mooriſh communities exiſted till the beginning of the 17th century. The preſent piece, therefore, would ſeem to have been manufactured in Spain, or one of its dependent iſlands in the Mediterranean, either expreſſly for the Medici family, or, at all events, as an article for exportation to Italy.*

Acquired at the ſale of the Strawberry Hill Collection.

136.

GROTESQUE boat-ſhaped Majolica Vaſe. Urbino ware; circa 1550-60. Length 10 inches, extreme height 6 inches.

One extremity is formed by a crouching ſatyr, the ſpout or prow ter-

* Since the above was written a moſt intereſting and valuable little work on this ſubject has been publiſhed, "Hiſtoire des Faïences Hiſpano-Moreſques à reflets Métalliques," par M. J. C. Davillier. Paris, Didron, 1861. M. Davillier, whilſt adopting in every particular the views of the author, as expreſſed in the "Soulages Catalogue," has thrown a flood of new light on the ſubject by the publication of numerous original documents and extracts previouſly unknown. In alluding to the Soulages vaſe (which ſo cloſely reſembles the preſent), M. Davillier unheſitatingly refers it to the *fabrique* of Malaga, where alſo the famous vaſe of the Alhambra was made. This city he ſhows to have been one of the principal centres of production of this ware. It is obvious, from M. Davillier's reſearches, that this luſtred *faïence* was manufactured everywhere in Spain and the Balearic iſlands, where Mooriſh populations were eſtabliſhed; but more particularly at Malaga and various towns in the kingdom of Valencia and in Majorca.

No. 138*. *Ewer, or "Aiguière," French inlaid earthenware,*
("Faïence de Henri deux.")

No. 138. *Ewer, or "Aiguière." French inlaid earthenware,*
("Faïence de Henri deux.")

minates in a foliated maſk, and the ſides are ornamented with volutes in relief. It is beautifully painted with ſpirited arabeſques in vivid colours on a brilliant white ground ("*ſopra bianco*"). This rare and beautiful piece is in all probability from the "*botega*" of one of the Fontana family.

It was acquired at the ſale of the Strawberry Hill Collection.

137.

JAR-SHAPED *Cruche*, with twiſted handle, in enamelled earthenware, mounted with pewter cover. Entire height 1 foot 10 inches, diameter 10 inches.

This is one of the fineſt ſpecimens extant of a variety of enamelled pottery manufactured at Nuremburg and its neighbourhood, in the 16th and 17th centuries, and now frequently called "Franconian ware." It is decorated with ornaments in relief, painted with brilliant blue, yellow, white, and brown enamel colours. The ornaments are *appliqué*, *i. e.* moulded and laid on the ſurface of the piece. The entire ſurface of the preſent unuſually large and important ſpecimen is overlaid with hiſtorical and other pictorial compoſitions, ſacred and profane, floriated ſcroll work, bands of arabeſques, &c. In front are two principal compartments, the lower one being a hunting ſcene in which is repreſented the flaying of the ſtag; above it a nobleman ſits at table, with minſtrels and attendants, whilſt a beggar is being whipped away from the door of the apartment: probably intended for Dives feaſting. Amongſt the minor compoſitions, the adoration of the kings and a ſtanding figure of the infant Saviour may be ſpecified.

138.

EWER or *Aiguière*, "*Faïence de Henri deux.*" Circa 1540-50. Extreme height to top of handle $14\frac{3}{4}$ inches, greateſt diameter of the oviform body $5\frac{3}{4}$ inches.

This celebrated ewer, taking it for all in all, is perhaps the moſt important ſpecimen extant of the rareſt and moſt valuable variety of art pottery, which has yet obtained a fixed and recognized rank in the eſtimation of connoiſſeurs.

The exceeding value of this ware has arisen from several causes. In the first place, it cannot be denied that the style of design displayed is singularly original and beautiful. The pieces—all the existing ones of which are probably now known—whilst displaying great variety in their forms and decorative details, are all conceived in the same most characteristic general style, which, although strongly and unmistakably national, and even typical of a well-known and brilliant epoch, is also in the greatest degree *personal;* in fact, there can be little doubt but that, as in the parallel case of Bernard Palissy, this famous ware was the work or invention of one individual artist, whose labours were evidently anterior to those of the famous potter of *Saintes*. Unfortunately, as yet, nothing whatever is known of this remarkable artist, nor has any more certain knowledge of the place of his labours been acquired. But not only is the so-called *Faïence de Henri deux* remarkable from the point of view of art, it is scarcely less so in technical respects, the fabrication of the ware displaying novelties of the most interesting kind; in short, every circumstance denotes that the producer was an original genius,—one of those representative men who arise only at rare intervals in the arts. The rarity of this ware at the present day has doubtless had a great share in inducing its great pecuniary value, and yet, when it is considered that upwards of fifty of these most fragile pots have come down to us, through the chances and changes of three centuries, all apparently from the hand of the artist himself, their number even is surprising, and is at least an evidence that he must have been a most industrious worker. To all appearance the art seems to have died with its author; the few rude and imperfect specimens of later date, which recall his productions, for they are scarcely entitled to be called imitations, evidently denoting that the inherent difficulties attending the production of this ware were too great to allow of any remunerative result to the mere industrialists of the day, even had they been capable of continuing the complex and difficult technical processes of the master. Lastly, somewhat of historical or romantic interest attaches to this pottery, from the fact, that, like the Sèvres porcelain of the age of Louis XV. and XVI, it was evidently the favourite "*poterie de* "*luxe*" of the brilliant courts of Francis I. and Henri II, as is evidenced by the badges, ciphers, armorial bearings, &c., of these princes and their favourites, which occur on the greater number of the specimens.

It is somewhat of a reproach to the archæologists of France, that this truly national art development should have remained so long without more serious illustration by local or documentary research and comparison of the specimens extant; there is, nevertheless, doubtless much to be revealed respecting its origin, and with sufficient persistence, in all probability the

name of the potter himſelf might yet be reſcued from oblivion; one reaſon of this neglect, however, has doubtleſs been the difficulty of procuring acceſs to the various ſpecimens, ſcattered as they are in all parts of France and England.* The theories reſpecting this ware have heretofore, for the moſt part, been of the crudeſt and moſt unſatisfactory kind. One, which ſeems to have attained ſome repute, in ſpite of its obvious want of verifi-

* The following is a liſt of all the pieces of *Henri deux* ware now (July, 1861) known to be extant:—

IN ENGLAND.

1. Candleſtick,
2. "*Biberon*," or Ewer with ſpout,
3. Large Salt-cellar,

} Andrew Fountaine, Eſq.

4. Candleſtick,
5. *Aiguière* or Ewer,
6. Ditto,
7. *Hanap* or funnel-ſhaped Ewer,
8. "*Bouquetière*" or Flower-holder,
9. *Tazza* or Cup,
10. Cover of a *Tazza*,

} Sir Anthony Rothſchild.

11. "*Biberon*,"
12. Salt-cellar,

} Baron Lionel de Rothſchild.

13. *Tazza*,
14. Salt-cellar,

} The Duke of Hamilton.

15. *Aiguière*,—Hollingworth Magniac, Eſq.
16. Salt-cellar,—George Field, Eſq.
17. *Aiguière*,
18. The lower portion of an *Aiguière*,

} Henry T. Hope, Eſq.

19. Salt-cellar,—S. Addington, Eſq.
20. Candleſtick,—In England: preſent poſſeſſor unknown.
21. Salt-cellar, from the Soltikoff Collection,—Robert Napier, Eſq.
22. Oval *Tazza* with cover, from the Soltikoff Collection,—John Webb, Eſq.
23. *Aiguière*,—Martin Tucker Smith, Eſq.
24. Salver,—South Kenſington Muſeum.

IN FRANCE.

25. Salt-cellar,
26. *Tazza*,

} Muſeum of the Louvre.

27. Salt-cellar,
28. Salt-cellar,
29. Salt-cellar,
30. *Tazza* with cover,
31. "*Biberon*,"

} Sauvageot Collection, now in the Muſeum of the Louvre.

32. *Tazza*,
33. Cover of a *Tazza*,

} Ceramic Muſeum at Sèvres.

34. *Tazza* with cover,—Muſeum of the Hotel de Cluny.
35. Candleſtick,—M. Norzy.
36. Candleſtick,
37. *Hanap*,

} M. Guſtave de Rothſchild.

38. Jug or *Canette*,
39. Salt-cellar,
40. Small *Aiguière*,

} M. Alphonſe de Rothſchild.

41. *Tazza*,—Baron James de Rothſchild.
42. Salt-cellar,—M. d'Yvon.
43. *Tazza* with cover,—M. Hutteau d'Origny.
44. "*Biberon*,"—M. de Pourtales.

militude, and which, at the ſame time, in the moſt gratuitous way tranſferred from a Frenchman to an Italian the glory of having produced this ware, was that it was the work of Girolamo della Robbia, who ſettled in France during the firſt half of the 16th century. This ſuppoſition was ſuſtained by the occurrence of the letter G in the diapered pattern on the ſurface of the preſent ſpecimen, ſuppoſed to be the initial of the well-known Florentine artiſt. This theory, however, is obviouſly without foundation, and would not have been alluded to here had not the preſent ſpecimen been frequently quoted as the principal evidence in ſupport of it. The pottery itſelf, it is ſcarcely neceſſary to ſay, has no analogy whatever, either in ſtyle or "*technique*," with any of the products of the della Robbia family; it has a diſtinctly non-Italian character, and, on the contrary, a moſt characteriſtic and typical French *renaiſſance* one, of itſelf quite ſufficient to ſettle the point of its nationality. A compariſon of the armorial bearings, monograms, &c., on the various pieces, will probably in the end point to the particular part of France which was the ſeat of its production. The author concurs in the obſervation already publiſhed, that many peculiarities ſeem to indicate that the original ſtatus of the artiſt was that of a goldſmith. A deſcription of the preſent ſpecimen, which unites in itſelf every intereſting characteriſtic of the ware in general, will be the beſt method of illuſtrating the technical and artiſtic peculiarities. The body or "*pâte*" is a ſimple creamy white pipe-clay, very light, yet compact, and harder than the uſual red or buff clays of the common French *faïence*. It is covered with a very thin tranſparent glaze of a ſlightly greeniſh yellow tint, probably the ordinary "lead glaze." A few ſimple tranſparent enamel tints only are employed in the preſent ſpecimen; they are manganeſe brown, orange yellow, and blue; theſe enamels, both in the preſent and all the other ſpecimens, are very ſparingly uſed, being floated or glazed over the ornamental inlaid ſurfaces preſently to be deſcribed. The great

45. "*Gourde de Chaſſe*," } The Duke d'Uzès.
46. *Tazza*, }
47. Cover of a Cup, }
48. *Tazza*,—In the poſſeſſion of a private perſon at Blois.
49. ——— } Two pieces at Tours.
50. ——— }
51. "*Biberon*," } In a private collection in France.
52. Salt-cellar, }
53. Salt-cellar, }

In Russia.

54. "*Biberon*,"—Prince Galitzin.

The author is much indebted to John Webb, Eſq. and M. Delange, jun. for information in reference to the previous liſt. M. Delange is now engaged in the publication of a work in chromolithography, in which every known ſpecimen will be engraved.

and original peculiarity of the *Henri deux* ware however, namely, the inlaid ornamentation, has yet to be noticed, and it will be beſt illuſtrated by proceeding with a deſcription of the preſent piece. The decorative motives, then, are of three kinds, namely, "*appliqué*" (ſtuck on) ornaments in relief, actually hand-modelled or ſculptured portions, ſuch as the handle in the preſent ſpecimen, and flat diapered decoration, the effect of which is analogous to the *damaſquinerie* or metal inlaying of the ſame period; in fact, the combination of ornamentation in relief and incruſtation, taken in connection with the peculiar lightneſs of form and fragility of the pieces, immediately ſuggeſts the idea that the damaſcened metal ewers and candleſticks of the Milaneſe and Venetian ſchools were the real prototypes of theſe exquiſite ſpecimens of pottery. The preſent ewer, indeed, would bear reproduction in metal literally without the alteration or attenuation of any of its forms or details. All the plane ſurfaces and mouldings of this piece are enriched with a variety of intricate interlaced fretwork patterns and minute floriated ornaments. Theſe are in clay of a dark brown tint, and have been produced by means of moveable ſtamps, ſome of them apparently bookbinders' tools, with which the pattern has been regularly and carefully impreſſed in the *pâte*, whilſt in the ſtate of wet clay; the cavities or impreſſions thus produced were then filled in with the brown clay in the ſtate of a ſemi-fluid "ſlip," and the ſurface afterwards carefully cleaned off, the reſultant effect being, as has been already obſerved, exactly analogous to that of *damaſquinerie*, or perhaps more correctly of *niello* work: viz. a dark-coloured pattern inlaid in a light ground, or *vice verſâ*, according to the requirements of the deſign.* This proceſs was an entirely novel one as applied to the curved ſurfaces of pottery, though it had long before been carried out in a ruder manner in the flat encauſtic tiles of the middle ages.

The body of the ewer is oviform; all the plane ſurfaces, as before noted, are covered with the incruſted interlaced ornament of three different deſigns; the pattern on the lower part of the body containing the letter G, repeated in each, and on the upper wideſt part are four beautifully-modelled applied Meduſa maſks. The foot or baſe is a ſeries of elaborate mouldings further enriched by applied ſtrap-work ſcrolls, pecten ſhells, cherubs' heads, &c. The neck of the ewer, likewiſe richly diapered with incruſted ornamentation, is divided into two portions by a bead or *torus* moulding in the centre, the portions above and below this

* The method of producing, or rather of applying, the inlaid ſurfaces to the ware is extremely complex. It would be impoſſible to deſcribe it more minutely here without the aid of illuſtrative diagrams, and would then be ſcarcely intelligible to any but practical ceramiſts. It is, however, illuſtrated, though very obſcurely, in Brogniart's "Arts Céramiques," t. ii. p. 176.

moulding reſpectively being campaniform; each of the bells turned in oppoſite directions. The ſpout or mouth of the vaſe is ſhaped as a large pecten ſhell, underneath which, in front, another groteſque female maſk is attached to the neck of the vaſe. The handle is formed by a ſyren with her head downwards, and fore-quarters reſting on the body of the vaſe, whilſt the extremities are formed by two ſerpents, which form the elegantly-curved grip of the handle; the involuted extremities, where they join on to the large pecten ſhell at the mouth of the piece, terminate in two ſerpents' heads modelled with great ſpirit. Many intereſting and beautiful details have of neceſſity been left unnoticed, the richneſs and complexity of the deſign rendering any very preciſe deſcription ſcarcely poſſible.

This celebrated ſpecimen was purchaſed at the ſale of M. Odiot, a ſilverſmith and well-known collector of Paris, about the year 1842. It is beautifully engraved in Shaw's "Decorative Arts of the Middle Ages."

139.

CIRCULAR *Plateau*. Bernard Paliſſy ware. Diameter 1 foot 8 inches.

The ſunk centre of this fine ſalver is entirely filled by a figure of Diana, of elegant deſign, ſeated on a rocky bank, her left hand reſting on the ſhoulder of a ſtag; ſhe is alſo ſurrounded by dogs. The border is elaborately ornamented in relief with oval ſunk pools, differently grounded in enamel, and in the ſpaces betwixt them are arabeſques conſiſting of ſatyrs, maſks, and *cornucopiæ*, winged cherubs' heads, &c.; the margin or ſtrap mouldings of the piece are decorated with beads or pearls in relief. The enamel colours and glaze of this ſplendid ſpecimen are of the moſt forcible and brilliant kind.

140.

CIRCULAR *Plateau*. Bernard Paliſſy ware. Diameter 17½ inches.

This is an intereſting ſpecimen of the well-known and moſt original variety of Paliſſy's pottery, viz. that characterized by the introduction of objects in relief moulded from Nature. The ground is white, *i. e.* left of the natural colour of the body or *pâte;* and the objects, which are

ſcattered with unuſual profuſion over the ſurface, are lizards, ſmall ſnakes or blindworms, fiſh, frogs, crayfiſh, dragon-flies, beetles, and various ſhells, leaves and ſmall plants, all enamelled in appropriate colours.

Paliſſy himſelf alludes to this claſs of his works as his "ruſtic figulines." Of the numerous pieces preſerved in collections probably only a ſmall proportion are actually from Paliſſy's own workſhop, his original ſpecimens, of which the preſent is undoubtedly one, having been conſtantly moulded and reproduced by his ſucceſſors and imitators. The pieces with the white or colourleſs backgrounds are ſomewhat more rare than thoſe with blue or mulberry-coloured ones.

141.

STATUETTE. Bernard Paliſſy ware. Height 8 inches.

A man, probably a bully or bravo, ("*Capitaine Bravache*,") in a walking attitude, one hand reſting on the hilt of his rapier, the other holding his gloves. He is dreſſed in the coſtume of circa 1580, ſtriped or ſlaſhed doublet and trunk hoſe, a ruff round his neck and frills round his wriſts; a ſquare hat, the brim turned up in front, with a band or ſcarf tied round it; over his ſhoulders he alſo wears a ſcarf, tied in a knot or bow over the left ſhoulder, with a medal hanging from it on his breaſt. He has a turned up mouſtache and a ſmall beard or imperial, with a fierce ſemi-ludicrous expreſſion of countenance. From the ſharp careful execution and vivid colours of the enamels, there can be little doubt but that this figure is the work of Paliſſy himſelf.

142.

STATUETTE of a Grey Horſe in a walking attitude. Bernard Paliſſy ware. Height 8 inches, length 10 inches.

Judging from the ſharpneſs of the modelling and the perfection of the enamel glaze, there can be no doubt but that this alſo is from the hand of Paliſſy himſelf. The clever management of the mottled enamel is very noteworthy; it expreſſes with great felicity the dappled colour of the animal.

Section VI.

GLASS WARES.

Mediæval Enamelled Glaſſes, Oriental, Venetian, &c.

150.

GLASS ſuſpenſion Lamp, gilded and enriched with coloured enamels. Brought from the Moſque of the Sultan Haſan, at Cairo; made circa 1356-9. Height 14 inches, greateſt diameter acroſs the body 10½ inches.

The body of the veſſel is bulb-ſhaped, mounted on a low conical foot, and is ſurmounted by a wide funnel-ſhaped neck. To the upper part of the body are affixed ſix ſmall loop handles for ſuſpenſion. The entire ſurface is covered with inſcriptions in the Arabic character treated as an ornamental diaper.

This remarkable ſpecimen was formerly in Lady Bagot's Collection, and was obtained from a Jew at Pola in Iſtria, who procured it in Cairo. It is probable that in theſe Egyptian or Syrian glaſſes we have the earlieſt examples, at any rate in the mediæval epochs, of the application of vitreous enamels to glaſs. They are doubtleſs of anterior origin to the enamelled glaſſes of Venice, none of which ſeem to be of earlier date than the latter years of the 15th century; the enamel colours employed, and the methods of applying the gold, are ſimilar in both varieties, from whence it may be inferred that the Oriental ſpecimens were the immediate prototypes of the Italian ſpecimens. Glaſſes of this Oriental manufacture were during the middle ages current articles of importation into Europe, and ſome rare ſpecimens are ſtill preſerved elegantly mounted in "Gothic" ſilver work, the ſtyle of which plainly denotes the 15th century. They are likewiſe deſcribed in ancient inventories as "verres à façon de Damas,"

No. 150. *Enamelled glass suspension Lamp, Egyptian or Syrian work, 14th century.*

and Damaſcus may indeed have been a principal centre of their fabrication.* A lamp of very ſimilar deſign to the preſent was acquired a ſhort time ago for the South Kenſington Muſeum, from J. W. Wylde, Eſq., who brought it from Cairo. Two? others are ſaid to be in the collections of the Meſſrs. de Rothſchild of Paris. Two, alſo (brought from Cairo) are in the poſſeſſion of the Honourable Francis Baring.

The author is indebted to E. Stanley Poole, Eſq. of the Science and Art Department, long a reſident in Cairo, and an accompliſhed Arabic ſcholar, for the following ſatisfactory information reſpecting this lamp.

"The inſcription is as follows:—

"'God is the Light of the heavens and the earth. The ſimilitude of his light is as "'a niche in which is a lamp.' (From the Kur-án, chap. xxiv. ver. 35, but imperfectly "written); and below—'To our lord the Sultán, El-Melik en Náſir, aider of the world "'and the religion, Haſan, ſon of Mohammed; mighty be his aid rendered.'

"The Sultán Haſan began to reign in the year of the Flight 748 (A.D. 1347-8), at "the age of 13, and was put to death 14 years afterwards. He built a fine moſque in "Cairo, immediately beneath the citadel, remarkable for its lofty minaret and great "dome; it forms the moſt conſpicuous object in Cairo. The moſque was commenced "in A.H. 747 (A.D. 1356), and completed, except the minarets, in three years. The "minarets were finiſhed two years after: one has ſince fallen.

"In the principal place of prayer, along each of the ſide walls, are hung lamps ſimilar "to the one in Mr. Magniac's Collection, which undoubtedly originally belonged to this "edifice."

151.

CHALICE-SHAPED Goblet on ſtem, dark purple glaſs, enamelled and gilt. Venetian; circa 1480. Entire height $7\frac{3}{8}$ inches, diameter of bowl $3\frac{1}{2}$ inches.

The bowl is decorated with a frieze of Scriptural ſubjects, painted in enamel, the continuity of which is in part interrupted by two circular medallions with narrow borders of raiſed pearl or jewel work, containing ſubjects drawn on a ſmaller ſcale, but in ſequence with thoſe of the body

* The Hon. Robert Curzon, in his "Monaſteries of the Levant," p. 81, notices theſe lamps as follows:—

"There were ſeveral curious lamps in the church of Baramous, formed of ancient "glaſs—like thoſe in the moſque of Sultan Haſan at Cairo, which are ſaid to be of the "ſame date as the moſque, and of Syrian manufacture. . . . .

"The lamps of Baramous, in the ſhape of large open vaſes, are ornamented with pious "ſentences, in blue on a white ground; they are very handſome, and excepting one of "the ſame kind which is now in England, in the poſſeſſion of Mr. Magniac, I never "ſaw any like them. They are probably ſome of the moſt ancient ſpecimens of ornamental glaſs exiſting." The accompliſhed author in the ſame paſſage ſuggeſts that they may poſſibly be of Venetian origin. I have no doubt, however, that he has long ſince been convinced that the popular opinion which he previouſly alludes to is the correct one.

of the goblet. The ſubject firſt in order is the Almighty creating Eve; and above it, repreſented as in a ſecond plane or middle diſtance, is (2) Cain killing Abel; 3 (to the right in the medallion), the Temptation, in which Adam receives the forbidden fruit from the Serpent; 4 (on the body of the vaſe), the Almighty, repreſented as a draped figure with a nimbus, ſtands betwixt Adam and Eve, and appears to be converſing with Adam; above the group is a rainbow or canopy in the form of a pointed arch; 5 (in the medallion), Adam and Eve partly draped—Adam leaning on a ſpade, Eve ſpinning, betwixt them the children Cain and Abel wreſtling with each other. The lip or margin of the glaſs is ſurrounded by a band of gilded ornament and pearls in white enamel. This moſt rare and beautiful glaſs was originally in Lady Bagot's Collection; it is one of the earlieſt known ſpecimens of its kind. Unfortunately the foot is a modern reſtoration.

Purchaſed at the ſale of Lady Bagot's Collection.

152.

FLATTENED oval Flaſk or "Pilgrim's Bottle." Venetian enamelled glaſs; circa 1500. Height 12½ inches, greateſt width 7 inches.

On each ſide is painted the ſame device, viz. two youths holding up a blank ſhield, againſt or in front of a tree. The neck of the flaſk is decorated with two bands of pearl or jewel work and a frieze of ſcroll foliage, and the lower part of the body is alſo ornamented with a ſimilar belt of pearls; a band of turquoiſe enamel, with ſcroll ornamentation, runs round the foot; on each ſide are two glaſs loops for ſuſpenſion.

153.

FLASK of flattened oval form, in green diamond-moulded glaſs, with narrow funnel-ſhaped neck, inclined at an angle with the body, and alſo a ſmall ſcroll or loop handle. Height 8 inches, extreme width 4½ inches.

It is mounted with ſtraps or bands of gilt bronze, and in the centre of each ſide is a circular medallion of the ſame metal, engraved with a ſhield of arms ſurrounded by a foliated wreath, with *cartouche* ornaments, and the inſcription, "Albert . Otto . G . Z . S . H . Z . M . V .S." An unique and very elegant ſpecimen of German work of circa 1560.

Section VII.

Carvings in Ivory.

160.

IVORY *Olifant* or Hunting-horn. Length 21 inches, diameter at the mouth 5 inches.

The centre portion of the horn is diapered with a pattern carved in relief, conſiſting of circles, tied or interwoven together, with cruciform ornaments in the intervening lozenge-ſhaped ſpaces. The circles or medallions are filled in with ſingle figures of animals and groups combined with lacertine ornamentation. Amongſt the animals may be diſtinguiſhed winged griffins, eagles, peacocks, and lions rampant. The piece is likewiſe encircled by ſeveral bands of lacertine or *guilloche* ornament, and the margin or mouth is ſurrounded by a deep band of interlaced circles alſo containing animals. Two plain bands of ſilver encircle the horn, and are modern ſubſtitutes for the more ancient metal mounts. The practice of giving a horn as a mark or evidence of tenure, on the transfer of landed property, is a very ancient one, and ſeveral, the hiſtory and origin of which are on record, are ſtill preſerved. Of theſe the horn of Ulphus at York Minſter is perhaps the beſt known. The preſent ſpecimen had doubtleſs a ſimilar deſtination. It is probably a work of the Byzantine ſchool of the twelfth century, executed at Conſtantinople.

161.

A SERIES of twenty-nine ivory Draughtſmen or Counters, fifteen of the ſeries tinted black. Diameter of each of the pieces $2\frac{3}{8}$ inches, thickneſs $\frac{7}{16}$ of an inch.

Each piece contains a figure of an animal, carved in very high relief, within a raiſed ornamental border. The ornaments of the border exhibit a great diverſity of foliated and geometrical patterns, no two being alike; the patterns are ſimply carved down from the ſurface, and the high relief of the animals is obtained by ſinking the background ſpaces deeply down, the projection being thus obtained in the maſs of the piece itſelf, whilſt the border ſtands up around as a raiſed wall. The animals are all different; ſome treated in a very groteſque manner. Amongſt them may be ſpecified a lion, unicorn, ape, ſtag, bull, boar, horſe, goat, ibex, dromedary; there is alſo an elephant with a caſtle on its back, a hippopotamus (?), a mare ſuckling a foal, a ſow with two ſucking-pigs, a goat plucking grapes from a vine and ſuckling a kid; and one piece, which, however, may have belonged to a different ſeries, has a groteſque compoſition of two human-headed birds, their tails conjoined and held in the mouth of a groteſque maſk. Judging from the ſtyle of the ornamental borders, and from other indications, this remarkable ſeries muſt be referred to the twelfth century. It is apparently of German origin.

Purchaſed at the ſale of the Strawberry Hill Collection.

162.

HILT or Grip of a Dagger, in carved ivory. Length 4½ inches, width 2 inches.

On the ſummit is a figure of a couchant lion, and on one ſide of the grip is a bearded figure riding on a rearing lion, and wearing a mantle and gaberdine and a conical or funnel-ſhaped cap. On the oppoſite ſide a ſimilar figure on horſeback with a ſquare cap is ſhooting an arrow from a bow. The reſt of the ſurface is filled in with conventionalized trees or branches, the leaves and ſtems of which were originally undercut, and in parts detached from the ground; they have, however, been much injured by uſe, and in great part broken away: underneath, nearer the inſertion of the blade, is a frieze of ſmall animals. A dagger, with its ivory ſheath complete, in preciſely the ſame ſtyle as this fragment, is in the collection of John Webb, Eſq.:—both are in all probability of Byzantine Greek workmanſhip of the thirteenth, or early part of the fourteenth century.

163.

IVORY Comb, ornamented on each ſide with an oblong ſunk panel or frieze carved in low relief. Italian 14th century work. Length 5½ inches, height 4½ inches.

In the centre of each panel is a fountain, and at the ſides, ſtanding betwixt conventionalized trees, are figures of young men and maidens converſing with and embracing each other. The compoſition here repreſented is evidently the favourite amatory romance ſubject, "The Garden of Love." The ſcene is ſuppoſed to be laid in a ſhady grove of trees, and the fountain in the centre of the compoſition has probably a myſtical or romantic ſignification. On one ſide a gentleman is leading his miſtreſs towards it, whilſt on the oppoſite ſide the lady advances alone, her lover following her. Each group evidently repreſents a diſtinct phaſe of love-making, and, although quaint and ſtiff, the attitudes of the figures are full of ſentiment. There are four ſeparate groups, or eight ſingle figures in each compoſition. The two deſigns are nearly identical in general arrangement, but vary ſlightly in the attitudes and expreſſion of the figures. Several other combs are known on which the ſame, or a very ſimilar ſubject is repreſented. They are all apparently of the ſame date (fourteenth century), and probably of the ſame local origin, which is evidently Italian. This, like ſo many other of the decorative utenſils of the mediæval periods, is clearly to be referred to the category of gifts or wedding preſents.

From the Collection Didier-Petit of Lyons, ſold 1843.

164.

CIRCULAR Mirror-cover, the margin ornamented by four crocket-ſhaped figures of groteſque nondeſcript monſters or dragons. French work? date, firſt half of the 14th century. Diameter 4⅝ inches.

The *relievo* ſubject repreſents a lover and his miſtreſs riding ſide by ſide on horſeback; the gentleman has a hawk on his left hand, and is in the act of turning round to embrace the lady; behind the pair walks an attendant carrying a lance: in the background an oak-tree. Many

ſimilar mirror-caſes are extant: they originally contained mirrors in poliſhed ſteel or bronze. The two halves of the caſe were adjuſted to each other by a worm or ſcrew-thread cut in the edges of each piece, but they are now rarely if ever found together. They were doubtleſs, like ſo many other mediæval decorative utenſils, fabricated to ſerve as lovers' gifts or wedding preſents.

165.

UPRIGHT *plaque*, Leaf of a Diptych, ſculptured in two compartments. French? Circa 1320. Height $4\frac{1}{2}$ inches, width $2\frac{7}{8}$ inches.

On the upper one, under a canopy of Gothic cuſped and crocketed arcades, is the Crucifixion with the Virgin ſwooning; in the lower one, the murder of St. Thomas of Canterbury. The ſaint is repreſented as kneeling before an altar, whilſt behind him are three knights, one of whom cleaves his head with a ſword. On the right, ſtanding by the ſide of or behind the altar, a prieſt extends a proceſſional croſs over the head of the martyr, and is apparently endeavouring to ward off the blow with it. The knights are habited in hauberks of ringed mail, cloſe-fitting ſcull-cap helmets or "*camails*," and long-flowing ſurcoats; they have each alſo large ſquare ſhoulder-plates, and one of them bears a circular target or buckler, carved in the ſemblance of a lion's or leopard's face.

The death of St. Thomas is a ſubject of rare occurrence in ivory ſculpture, although a very uſual repreſentation with the enamellers of the Limoges ſchool, at a ſomewhat earlier period than that of the preſent work.

166.

IVORY Shrine or *Polyptych;* circa 1300-20. Entire height $6\frac{5}{8}$ inches, width including the opened *volets* $4\frac{5}{8}$ inches.

The Virgin with the Child in her arms, in nearly full relief, ſtands under a cuſped and crocketed canopy, upheld by two ſlender detached ſhafts. The ſhrine is cloſed in on each ſide by hinged double doors

("*volets*"), on which are carved various ſacred ſubjects in *bas-relief*. The door on the right is ſculptured in the upper part with the Birth of our Saviour, and in the lower part with the Preſentation in the Temple; that on the left contains, above, the Angelic Salutation, and below, the Adoration of the Kings. This beautiful work may be either of French, Flemiſh, or German origin. It is, at all events, a monument of the pureſt "Gothic" art of Weſtern Europe, at the period of its moſt complete expreſſion. Its uſe was doubtleſs for private devotion, being probably placed near the bed's head of its owner. Few *polyptychs* of this ſmall ſize have come down to us intact, as in this inſtance; but detached portions or fragments are not very uncommon, and ſerve to ſhow that the preſent was not an exceptional type. The larger ſpecimens of the ſame deſign were moſt likely intended to accompany the portable altars, and were in like manner tranſported from place to place, and uſed whilſt travelling.

167.

IVORY Caſket, carved with the Legend of St. Euſtace, with ſilver gilt and enamelled mounts. French? or Engliſh? work, firſt half of the 14th century. Length 7 inches, width $4\frac{1}{4}$ inches, height 3 inches.

This moſt beautiful caſket is of the uſual oblong rectilinear ſhape, conſtructed of five or, including the bottom, ſix *plaques* or ſlabs of ivory, the ſides and lid being divided into ſquare panels, containing *relievi* ſunk or carved down from the ſurface. The original hinges, long bands or clamps, lock, and handle on the lid, remain; theſe are diapered with *champlevé fleurs-de-lys* and lions paſſant, "*ſemée*" on a ground of tranſlucent blue enamel, and the ſquare lock-plate, which is in gold enamelled, is emblaſoned quarterly, 1ſt and 4th, azure *ſemée* of *fleurs-de-lys*; 2nd and 3rd gules, three lions paſſant, or. In the centre of each of the long ſtrap or bar clamps on the lid is a ſmall *cabochon* ruby of fine water, ſet in an elegant gold roſette. The entire Legend of St. Euſtace (or St. Euſtache) is repreſented in fifteen compartments; namely, eight on the lid, three in front, three at the back, and two at the ends; conſpicuous in front, in the large panel in which the lock is placed, may be noticed the ſaint adoring the miraculous image betwixt the horns of the ſtag, whilſt on the lid an equally conſpicuous compoſition repreſents the martyrdom of the ſaint and his family, who are being burnt alive in the brazen bull. It is ſcarcely

neceſſary to deſcribe in detail every illuſtration, almoſt all the leading incidents in the hiſtory of the ſaint may be recognized. The legend is quoted as follows in Mrs. Jameſon's "Sacred and Legendary Art," vol. ii. p. 792:—

"St. Euſtace was a Roman ſoldier, and captain of the guards to the Emperor "Trajan. His name before his converſion was Placidus, and he had a beautiful wife "and two ſons, and lived with great magnificence, practiſing all the heathen virtues, "particularly thoſe of loyalty to his ſovereign and charity to the poor. He was alſo "a great lover of the chaſe, ſpending much of his time in that noble diverſion.

"One day, while hunting in the foreſt, he ſaw before him a white ſtag, of marvel- "lous beauty, and he purſued it eagerly, and the ſtag fled before him, and aſcended a "high rock. Then Placidus, looking up, beheld, between the horns of the ſtag, a "croſs of radiant light, and on it the image of the crucified Redeemer; and, being "aſtoniſhed and dazzled by this viſion, he fell on his knees, and a voice, which ſeemed "to come from the crucifix, cried to him, and ſaid, 'Placidus! why doſt thou purſue "'me? I am Chriſt, whom thou haſt hitherto ſerved without knowing me. Doſt thou "'now believe?' And Placidus fell with his face to the earth, and ſaid, 'Lord, I be- "'lieve!' And the voice anſwered, ſaying, 'Thou ſhalt ſuffer many tribulations for "'my ſake, and ſhalt be tried by many temptations; but be ſtrong and of good "'courage, and I will not forſake thee.' To which Placidus replied, 'Lord, I am "'content. Do thou give me patience to ſuffer!' And when he looked up again "the wondrous viſion had departed. Then he aroſe and returned to his houſe; and "the next day he and his wife and two ſons were baptized, and he took the name of "Euſtace. But it happened as it was foretold to him; for all his poſſeſſions were "ſpoiled by robbers, and pirates took away his beautiful and loving wife; and being "reduced to poverty, and in deep affliction, he wandered forth with his two children, "and, coming to a river ſwollen with torrents, he conſidered how he might croſs it. "He took one of his children in his arms, and ſwam acroſs, and having ſafely laid the "child on the oppoſite bank, he returned for the other; but, juſt as he had reached the "middle of the ſtream, a wolf came up and ſeized on the child he had left, and ran off "with it into the foreſt; and when he turned to his other child, behold, a lion was in "the act of carrying it off! And the wretched father tore his hair, and burſt into "lamentations, till remembering that he had accepted of ſorrow and trial, and that he "was to have patience in the hour of tribulation, he dried his tears and prayed for re- "ſignation; and, coming to a village, he abode there for fifteen years, living by the "labour of his hands. At the end of that time, the Emperor Adrian being then on "the throne, and requiring the ſervices of Placidus, ſent out ſoldiers to ſeek him through "all the kingdoms of the earth. At length they found him, and he was reſtored to "all his former honours, and again led on his troops to victory; and the emperor "loaded him with favours and riches: but his heart was ſad for the loſs of his wife "and children. Meanwhile, his ſons had been reſcued from the jaws of the wild beaſts, "and his wife had eſcaped from the pirates; and, after many years, they met and re- "cognized each other, and were reunited; and Euſtace ſaid in his heart, 'Surely all "'my tribulation is at an end!' But it was not ſo; for the Emperor Adrian com- "manded a great ſacrifice and thankſgiving to his falſe gods, in conſequence of a "victory he had gained over the barbarians. St. Euſtace and his family refuſed to "offer incenſe, remaining ſteadfaſt in the Chriſtian faith. Whereupon the emperor or- "dered that they ſhould be ſhut up in a brazen bull, and a fire kindled under it; and "thus they periſhed together."

From the armorial bearings there can be no doubt but that this coffer was originally made for ſome Engliſh prince or princeſs. It was, however, moſt probably the work of a French artiſt, as it has every characteriſtic of the well-known ſtyle of ivory ſculpture of which ſo many ſpecimens,

(eſpecially decorative objects of domeſtic uſe,) of undoubted French origin, executed about this time (1340?) have come down to us.*

More intereſting evidence, however, of its original ownerſhip is afforded by the fact of its having remained in the poſſeſſion of the ex-royal family of England, until the laſt of the race, Cardinal York, who ſtyled it the "royal Stuart coffer," and at whoſe death, in Rome, in 1807, it was purchaſed by the dowager Ducheſs of Cleveland, from whoſe collection it was acquired by Mr. Magniac.

168.

SQUARE Caſket, encruſted with *plaques* or panels of ſculptured ivory, in numerous ſquare compartments, containing ſubjects from the life of our Saviour, under Gothic canopies; the ground ſpaces of the *relievi* cut through. Length $5\frac{3}{8}$ inches, width $4\frac{1}{2}$ inches, diameter 4 inches.

On the lid are twelve compartments, containing ſubjects from the Paſſion. On the ſide in front, ſeven compartments, and amongſt the ſubjects, the Flight into Egypt, the Preſentation in the Temple, and the incredulity of St. Thomas, are conſpicuous. At each end are four larger panels, containing *relievi* of the Laſt Supper, the pilgrims at Emmaus, the Adoration of the Kings, the Deſcent into Hades, Chriſt walking on the ſea, &c. At the back eight compartments, with other Scriptural repreſentations. It does not appear that any particular order has been obſerved in the arrangement of the ſubjects. The compartment containing the lock is flanked by two men in coſtume of the 15th century, each holding a lion by a chain; theſe figures being on a larger ſcale than the reſt, and of diſproportionate ſize to the lions, are perhaps intended for giants,—one of them has a mace in his hand. The caſket is beautifully mounted with ſilver gilt clamped hinges, lock, and a ſwivel handle on the lid, the clamps terminating in delicately wrought "Gothic"

* The retention of the *fleurs-de-lys ſemée* alone, it may be obſerved, ſufficiently denotes the age of this coffer; the original introduction of the *fleurs-de-lys* into the Engliſh ſhield took place on the marriage of Edward I, in 1299, with a French princeſs (Margaret, daughter of Philip III.); they were introduced "*ſemée*," as in the French coat, and ſo borne till the marriage of Henry V. with Katherine of France, when Henry followed the example of Charles VI. of France, who had reduced the number of *fleurs-de-lys* to three, inſtead of bearing them *ſemée*. They have thus continued to the preſent time in both countries.

ſtrawberry leaves; the ends of the handles and haſp of the lock are finiſhed with ſmall finials. It is difficult to aſſign an exact date to this intereſting coffret, though doubtleſs a work of the 15th century, and from ſome indications perhaps to be referred to the firſt half. Other ſpecimens of ſimilar ſtyle or pattern are extant, and many iſolated ivory panels ſculptured in a ſimilar manner, in open work, are to be found in different collections, ſome dating as early as the beginning of the 14th century. This method of ſculpture, perforated "*à jour*," was probably common to all the Gothic ivory ſculptors of Northern and Weſtern Europe. The preſent ſpecimen is moſt likely of French origin.

169.

ALTO-RELIEVO in carved ivory—St. George and the Dragon. The ſaint, repreſented on horſeback in plate armour, and wearing a long ſurcoat or tabard, flying in the wind, is transfixing the dragon with his lance. Height $5\frac{3}{4}$ inches, width $2\frac{1}{8}$ inches.

This group in full relief, is attached by one or two points only to a background repreſenting a high rock or mountain, on which the princeſs is ſeen kneeling in prayer; the ſummit crowned by a caſtle. The harneſs of the horſe and the ſpurs of the ſaint are exquiſitely executed in ſilver gilt affixed to the ivory. Near the princeſs is a ſmall figure of a lamb, alſo in ſilver gilt. This moſt beautiful work is in the higheſt ſtyle of Flemiſh (?) art, of the ſecond half of the 15th century. It is moſt likely that it originally formed part of a picture tablet, ſurrounded by a frame or border.

170.

SMALL Statuette of St. George, in ivory, transfixing the Dragon, which is writhing under his feet. Height including pedeſtal $3\frac{1}{2}$ inches, height of figure alone $2\frac{5}{8}$ inches.

He is clad in a full ſuit of plate-mail of the faſhion of circa 1480, but is without a helmet, his long hair being bound round with a twiſted torſe or chaplet. The pedeſtal of this exquiſite little figure is in ſilver gilt of con-

temporary work, and doubtleſs by the ſame artiſt; it is triangular in ſhape, and is upheld at each angle by an eagle perched on a branch, and holding the letter E in its beak. On each of the angles of the upper ſurface of the pedeſtal is a ſmall ſhield of arms. The ivory figure has been originally painted in proper colours; it is either of Flemiſh or German origin, of about the cloſe of the 15th century. Both this and the preceding object are juſt ſuch admirable works as may be ſuppoſed to have been produced by great mediæval artiſt goldſmiths, ſuch as Martin Schöngauer or Iſrael Van Mecken.

Section VIII.

Carvings in Hone-ſtone, Box-wood, &c.

176.

ALTO-RELIEVO in German Hone-ſtone. Nuremberg or Augſburg work? circa 1550. 12 inches ſquare.

The decollation of St. John the Baptiſt, the daughter of Herodias receiving the head in a charger. The background is filled with numerous figures, repreſenting other actions or epiſodes of the ſtory, and elaborate architecture of the German *renaiſſance* ſtyle. In the middle diſtance Herod is ſeen ſeated on his throne, ſurrounded by courtiers and counſellors, who are apparently awaiting the event, and in a plane ſtill further removed is the king ſeated at table with the women, the head in a charger before him. The coſtumes of the executioner and of the courtiers are ſurcharged with the moſt elaborate arabeſques and foliated ornaments, as is alſo the architecture. The various details are elaborately picked out in gold.

Purchaſed at the ſale of M. Rouſſel's Collection, 1848.

177.

OBLONG Coffer in carved box-wood, with lock, &c. in ſilver gilt. German or Swiſs, firſt half of 15th century. Length $5\frac{1}{8}$ inches, width $3\frac{1}{4}$ inches, height $2\frac{1}{8}$ inches.

This moſt elegant little coffret, evidently a love gift, is of the uſual oblong ſhape, ornamented with ſunk panels, containing carvings. Theſe panels are eight in number, viz. two in front, two behind, (which are

blank,) two on the lid, and one at each end; at each angle of the box is a ſmall attached ſpiral-twiſted ſhaft, with moulded cap and baſe in ſilver gilt, and the lock is ornamented with an applied branch of Gothic foliage, combined with two dragons delicately chiſelled in high relief. The carvings conſiſt of figures in elegant 15th century coſtumes, and animals on a background of Gothic foliage, which is perforated, diſcloſing an under lining of ſilk, red and green in the alternate compartments; each ſubject is accompanied with a large label ſcroll, with an inſcription in black-letter characters in relief. On the cover, where the ſubject appears to commence, the two panels are reſpectively occupied with a lady and a young gentleman her lover; the latter kneels on one knee, and on the label ſcroll, which he holds, are the diſconnected letters D . D . L . G . L . G . S. The lady is ſeated; ſhe holds a wedding ring? in her left hand, and in the other a heart, which ſhe is rubbing on a large tablet ſtudded with points, held on her knee, (evidently a raſp or grater,) and one corner of which is inſerted in the mouth of a mortar with a peſtle in it; on the label ſcroll above her head are the letters D . H . D . M . L . P.

In the compartments in front are reſpectively a lady (apparently middle aged) ſeated, wearing a turban and holding a ſcroll inſcribed, "als narr" (like a fool), and a hideous ape or wild man pointing to the lady and looking at his own face in a mirror with the motto "Ich harr" (I wait); underneath the lock-plate is a ſmall label ſcroll with the initials F . A . T . probably thoſe of the donor or proprietor.

At one end is a unicorn couchant, its head hanging down, the huge horn on its head pointed downwards and touching the ground, with the initials A . A . G . D . W . G. At the other end an eagle ſtanding on a rock holding the letter D in its beak; a coney is timidly looking out of the mouth of its burrow beneath the eagle's claws.

The ideas plainly expreſſed in theſe *relievi* ſcarcely need comment, they are as old as the world; but even though four hundred years have elapſed, millions of lovers have ſighed in vain, and countleſs ladies lived in ſingle bleſſedneſs ſince the gay *damoiſeau* gave this caſket to his lady love, it is impoſſible not to ſympathize with him in his addreſs, which whoever is expert in old German riddles might couple with its reply doubtleſs indicated by the bare initial only of each word. The inordinate and inſatiable cruelty of the lady is amuſingly expreſſed by her not only raſping her lover's heart as it were with ſlow torment, but being ready even to utterly cruſh and demoliſh all that was left of it in the ſymbolical peſtle and mortar at her feet; whilſt, in return, the very ungallant ſubject in front ſhows the cruel

fair one the riſk ſhe incurs of waiting until youth and beauty paſs away, when ſhe is plainly told by the unicorn, (the ſymbol of chaſtity,) with its horn pointing to the ground, that ſhe will inevitably die an old maid.

Purchaſed at the ſale of M. Coutereau's Collection in Paris.

178.

SMALL carved box-wood Coffer, with ſilver lock and hinges. German or Swiſs work, firſt half of 15th century. Length $3\frac{1}{8}$ inches, width $2\frac{1}{4}$ inches, height 2 inches.

This charming little coffret is evidently of the ſame period, and to all appearance by the ſame hand, as the previous one. The panels are here five only in number, each occupying the entire ſide of the box. It was probably made as a caſe for a ſingle jewel preſented as a love gift. On the lid, the ſubject, pierced through as in the previous ſpecimen, is a lady ſeated, before whom a ſtag is ſtanding; the lady is evidently ſuppoſed to be addreſſing the beaſt, which replies to her; over both figures are large label ſcrolls filled with initials as before. In front is a blind man led by a dog. At the back is a hound chaſing a hart, and at one end a maſtiff running after a greyhound. Each of theſe *relievi* is accompanied with a ſimilar diſconnected inſcription. At the other end of the box is a ſilver enamelled ſhield, party per pale, argent and ſable, ſuſpended by a cord from elegantly interlaced branches and tree ſtems. The minute ſcale of the inſcriptions renders it very difficult to copy them correctly; and even if faithfully tranſcribed, it would probably at the preſent day, from the changes in orthography that muſt have taken place, be quite impoſſible to conſtrue them rightly. This caſket was purchaſed many years ago at Baſle, and a ſuppoſed explanation of the inſcription in MS. by ſome previous poſſeſſor was encloſed within it. It is as follows: "Geneveva uns nim Geſucht "van den fond verfolgte die lieb trift in ſyn ryck. Anno den 2 ten Dez- "ember 1414 (or 1514?) ſyn end Joh Henrich Van de Lÿr abt zu "Uhri, und das kaſtchen iſt in Baſle verfertigt."

Unfortunately it is quite impoſſible to extract the foregoing circumſtantial information from the inſcription actually on the box; the lady with the ſtag is obviouſly not intended for St. Genevieve, whilſt that it was made in Baſle, and belonged to Jean Heinrich Van der Leer, a curate of

Uri, is moſt probably a mere romance. It is all but certain indeed that this little caſket is now the only evidence of the lives and loves of its original poſſeſſors.

179.

HILT of a Dagger or Hunting-knife, in carved box-wood. Flemiſh work, end of the 15th or beginning of the 16th century. Length 4½ inches.

It is difficult to deſcribe the deſign of this exquiſite ſpecimen of wood carving in miniature; it belongs to a claſs of works of more than Chineſe minuteneſs, evidently executed as "*tours de force*," and of which the well-known roſary beads are perhaps more familiar types.

The hilt is oval in ſection, and on each of the wider ſides or faces are two elaborate ſunk niches, each containing a ſmall ſtatuette of a ſaint ſtanding on a pedeſtal, and ſurmounted with a canopy richly carved in open work; on one ſide theſe figures are St. Anthony and St. Roch, and on the other St. Anne holding the Virgin and the infant Saviour on her knees, and St. Chriſtopher. On a ſunk band or filet on each of the narrow ſides or edges is the Flemiſh motto, "Myn leven lanck," ("my life "long,") in church text.

Section IX.

Decorative Furniture.

185.

PAIR of carved oak Bellows. German or Flemiſh "Gothic," circa 1480. Entire length 27 inches, width acroſs 8 inches.

This is the earlieſt and at the ſame time one of the moſt quaint and original ſpecimens of this utenſil which has come under the author's notice. The upper ſurface of the heart-ſhaped leaf or valve is entirely filled with a carving in high relief, repreſenting the Flight into Egypt, under which, ſide by ſide, are two eſcutcheons bearing (the dexter ſhield), or, a ſpread eagle ſable; (the ſiniſter ſhield) gules, on a pale ſable three ſaltires couped, argent. The hole for the ingreſs of the air in the oppoſite valve is an elegant pierced trefoil within a moulded circle. The ſpout, which is in wood, is faſhioned as a dragon's neck and head, with gaping mouth, from which iſſues a ſhort metal pipe or nozzle. All the carved work is picked out with gold and colours, which have never been reſtored, and the entire piece is in the moſt extraordinary ſtate of preſervation.

It was formerly in the collection of M. Dugué of Paris.

186.

BELLOWS in carved cheſtnut-wood, picked out with gilding. Italian work, circa 1560. Entire length 2 feet 7 inches, width at wideſt part 1 foot.

The ſhape or general conformation of this familiar utenſil has always marked it out as a vehicle for decoration, and the preſent is an excellent example of a claſs of which many other ſpecimens are extant. The heart-ſhaped wooden ſides or valves, upper and under, are both carved in relief; the upper one diſplays an elegant compoſition of two naked ſatyrs, their lower extremities terminating in *cornucopiæ*, arranged ſo as to follow the outline of the valve. The ſpace in the centre, which they encloſe, is filled in with a ſmall figure of Mars as a Roman ſoldier, with a lance and a ſhield, ſtanding in a ſhell, which again reſts on a groteſque winged maſk. The under ſide is ornamented with ſtrap-work, and has a maſk or Meduſa's head in the centre, the wide-gaping mouth of which forms the valve, which gives ingreſs to the air. The ſpout or nozzle is in bronze, elaborately chiſelled with ſtrap-work, foliated ornaments, &c. Engraved in Shaw's "Decorative Arts of the Middle Ages."

187.

CHAIR, in carved oak. French renaiſſance work; circa 1500-20. Entire height 5 feet 9 inches, extreme width 2 feet 4 inches.

Many richly-carved chairs of this character, moſtly dating from the beginning to the middle of the 16th century, have been preſerved. The preſent example, a beautiful ſpecimen of the earlier French models, is a large perpendicular ſtall, the lower part beneath the ſeat forming a ſquare box, from which riſes a high-panelled back and two ſquare panelled arms. The angles of the chair are ornamented with circular or octagonal ſhafts, richly carved with a variety of decorative patterns. The large panel of the back itſelf is filled in with a moſt intricate compoſition of foliated ornamentation, ſpringing from a central candelabrum ſtem, affording a characteriſtic example of early renaiſſance or tranſitional ornament. The ſhafts and various mouldings are of a decided 15th century or "Gothic" character, and the panels of the lower part of the chair are filled in with linen ſcroll ornaments of the uſual "flamboyant Gothic" type.

188.

CASSONE or large Coffer, in carved cheſtnut-wood. Italian work; circa 1540. Length 6 feet 3 inches, width 2 feet 1 inch, height 2 feet 3 inches.

An excellent and finely-preſerved ſpecimen of one of the well-known Italian *cinque-cento caſſoni*, or "marriage coffers," ſo called becauſe they were often given as preſents at weddings; their uſe was to contain linen, &c. and they were moſt frequently placed in bed-rooms. The ſubject is carved in *alto-relievo*, and, with the central eſcutcheon and its ſpirited male ſupporting figures, forms a continuous frieze on the front of the coffer, repreſenting on the one hand, Cæſar croſſing the Rubicon, and on the other ſide, Cæſar drawn in triumphal proceſſion in his car, crowned by Victory, and driving a band of captives before him.

It was formerly in the collection of M. Didier-Petit of Lyons.

Section X.

Illuminations and Portrait Miniatures in Water Colours.

190.

ILLUMINATED Page; frontiſpiece to a Flemiſh manuſcript. Circa 1480. Height 16¾ inches, width 11½ inches.

This ſplendid folio page is obviouſly the work of two different individuals, one an artiſt of high talent, an immediate follower of the Van Eycks, the other, an ordinary book decorator or painter of miſſal borders and heraldry. In the upper part of the page is a large ſquare picture, and beneath it a panel containing two large lozenge-ſhaped ſhields of arms; the whole is ſurrounded by a border of the uſual floriated ornaments of the period; a ſmaller lozenge-ſhaped eſcutcheon being placed in the centre of the border at the bottom. The picture repreſents a double action going on in the ſame interior, which is a lofty Gothic hall, with an open circular arch on one ſide, diſcloſing the crowded buildings of a Flemiſh city, ſuch as Ghent or Bruges. The two ſubjects are ſeparated from each other by a Gothic column, forming the centre pier for two circular arches, and conſtituting a kind of framework for the picture. In the compartment on the right, a prieſt or canon in black kneels before a king of France, (recognizable as ſuch by various heraldic indications, and apparently a portrait of an actual ſovereign,) and preſents to him a thick folio book; the canon is introduced to the king by a higher eccleſiaſtic, who wears a ſcarlet robe and conical cap of the ſame colour; various attendants and officers of the court are ſtanding round, all of whoſe countenances are ſo truthful and individualized as to appear to be portraits. In the compartment on the left is an emperor of Germany on his throne, with four perſonages

ſtanding near him, apparently learned doctors and high court functionaries, whilſt, in the foreground, an eccleſiaſtic or doctor, in a red gown lined with ermine, and with a grey hood, is ſeated at a round table crowned by a lectern deſk, reading from a large folio volume, ſeveral other books being placed on the table. Another figure ſtands beſide the table, with one elbow leaning on a book. The emperor ſeems to be liſtening to a man who ſtands before him dreſſed in a blue gaberdine with light yellow ſleeves, and a green ſteeple-ſhaped hat, and who may be ſuppoſed to be making a report on the work written by the perſonage ſeated at the table, (the latter being apparently the ſame individual who kneels before the king of France in the other compartment;) the coſtumes in the ſecond diviſion appear to be ſomewhat idealized in treatment, whilſt thoſe of the firſt are of the faſhion actually worn at the period of the illumination. The art diſplayed in the miniature is ſuch as might have been expected from Hugo Van der Goes or Memling, had either of theſe great artiſts exerciſed the art of miſſal painting. The heraldic bearings and devices in the lower part of the ſheet are very complex and elaborate, and any exact deſcription would be unneceſſarily tedious; the arms, however, are thoſe of one or more ladies of the great Flemiſh houſe of Croy; probably one or other of the married daughters of the celebrated Antoine de Croy; a powerful and attached ſubject of Philip the Good and Charles the Bold, Dukes of Burgundy.* In the ornamental border may be noticed the frequent introduction of the daiſy ("Marguerite"), the well-known badge of Margaret, Ducheſs of Burgundy, wife of Charles the Bold, and ſiſter of Edward IV. of England. This ſplendid page was doubtleſs the frontiſpiece or principal illuſtration to a book on divinity.

It was purchaſed at the Strawberry Hill ſale.

191.

LEAF from the Calendar of an Illuminated Miſſal, the months of May and June. Flemiſh; circa 1520-30. Height $5\frac{3}{4}$ inches, width $3\frac{7}{8}$ inches.

Theſe exquiſitely beautiful illuminations (two in number, painted on each ſide of the leaf) were evidently illuſtrations of the months (May and

* See "La Généalogie et Deſcente de la très-illuſtre Maiſon de Croy," par M. Jean Scohier Beaumontais, Douay, 1589, 4to. in the Art Library of the South Kenſington Muſeum.

June) from the calendar at the commencement of a ſuperb Flemiſh miſſal. They are ſubſtantially landſcapes peopled with numerous figures, full of truthfulneſs and life. The ſpectator is indeed tranſported, as it were, to the country and epoch, ſo vividly do they bring back the actual facts of Nature, the peculiar characteriſtics of the country and the inhabitants thereof. It would be irkſome to deſcribe theſe compoſitions in detail, they are ſo full of incident, that to do ſo would demand ſeveral pages. In the one repreſenting the month of May, the ſcene conſiſts of the *foſſé* of a town, over which is a bridge and entrance gate. An equeſtrian proceſſion of burghers, bearing green branches in their hands, is croſſing the bridge and entering the town, whilſt on the water beneath is a boat covered with an awning, containing a muſical party of gentlemen and ladies; in the diſtance is ſeen the market-place of the town, with people dancing in a ring. In the ſubject indicating the month of June the ſcene is laid in a flowery meadow near a country-houſe, ſurrounded by a moat, with a farm-yard adjoining it. Three ſeveral groups of gentlemen and ladies are promenading in the foreground. The background exhibits a wide expanſe of cultivated fields, with a city in the diſtance backed by blue hills.

Two other leaves, containing four compoſitions from the ſame calendar, have been recently added to the collections of the Britiſh Muſeum, and another leaf is in the poſſeſſion of W. Maſkell, Eſq.; four of the ſix leaves which originally compoſed the calendar are conſequently known, and there can be little doubt that other illuminations from this ſame moſt precious book will come to light.

Mr. E. Harzen of Hamburg, whoſe erudition in matters of art is ſo widely known and appreciated, unheſitatingly pronounces theſe illuminations to be the work of Gerard Horebouts of Ghent, and the author is indebted to Mr. Harzen's kindneſs for the following abſtract of an article on Horebouts, written by himſelf, in the 4th vol. of "Archiv für "die zeichnenden Künſte," Leipſic, 1858.

The firſt clue to the identification of Horebouts' miniatures was obtained by an inſpection of the famous "Grimani Breviary" in the Library of St. Marc at Venice, which, according to the "Anonymo di "Morelli," who ſaw it in Cardinal Grimani's poſſeſſion in 1521, (ſhortly after it was executed,) was the work of three artiſts, the firſt mentioned being Gerard of Ghent. Mr. Harzen ſays:—

"This maſter muſt be the ſame Gherardo whom Guicciardini mentions in his "'Deſcription of the Low Countries,' as one of the moſt excellent miniature painters, "whom in another place of his book he, by miſtake, calls Luke Horebout, inſtead of "Gerard, whoſe ſiſter Suſan (Gerard's daughter) was ſo eminent in miniature paint-"ing that Henry VIII. engaged her to come over to London, where ſhe died after "many years' reſidence.

"Albert Durer got acquainted with Horebout during his ſtay at Antwerp in 1551, "and ſtates in his diary:—'Maſter Gerard, the miniature painter, has a daughter "'eighteen years of age, called Suſan, who did a ſmall miniature with the figure of "'our Saviour, for which I gave her a florin; it was quite ſurpriſing a wench was "'capable of doing it.'

"In a document produced by Vertue our painter is named Gerard Luke Horneband "(probably Lucas from his father's Chriſtian name) as being in the ſervice of Henry "VIII, and having received in February, 1530, a payment of 56*s.* 9*d.* per month. "(See Walpole's 'Anecdotes of Painting,' the Strawberry Hill edition of 1762, 4°. vol. "i. p. 56.) His wife Margaret lies buried in Fulham Church near London, where "ſhe died in the year 1529. Mention is made on her tomb that her daughter Suſan "was married to John Parker the king's caſhier, (ſee Immerziel's 'Lives of Dutch, "'&c., Painters,' in Dutch; Article Horebout,) adding that on the contrary her daughter "Suſan was married to an Engliſh ſculptor by name of Whorſley, which ſtatement "has been adopted by Wornum in his edition of Walpole's works.

"Pinchart of Bruſſels has publiſhed intereſting information reſpecting Horebout, who "appears in the regiſters of the Archives under different names, ſuch as Horrenbout, "Horebault, Huorbout, Harrebout, Hurembout, Haremburg, &c., being in the ſervice "of Margaret of Auſtria, Governeſs of the Netherlands in 1521; he amongſt others "executed a portrait of Chriſtian, King of Denmark, very likely the ſame now extant "in the collection of the Society of Antiquarians in London, though of little importance.

"According to M. Pinchart, Horebout executed the miniatures of two prayer-"books, which were paid for in January, 1521. One of them is probably the famous "horary of Charles V, now at the Imperial Library of Vienna, a volume in 12mo. "with miniatures of exquiſite finiſhing. It was given to Charles V. by his aunt "Margaret, according to a line of her own handwriting in the ſame. Charles went "to Spain as early as 1517, and the book muſt have been finiſhed about that time; "notwithſtanding Margaret, who was known to be very penurious, did not ſettle her "accounts with Horebout before 1521, about the time he left her ſervice. The great "ſimilarity in the execution ſhows that the prayer-book of Charles V. and the Grimani "breviary were illuminated by the ſame hand.

"This is alſo the caſe with a collection of ſongs with muſic compoſed by Margaret, "adorned by Horebout with two beautiful miniatures, executed about 1510.

"Another ſplendid manuſcript with miniatures by Horebout, a 'Hortulus animæ,' "exiſts at the Imperial Library at Vienna, another, a Pſalterium in 3 fol. vols. at the "Vatican Library, both equal to the Grimani breviary.

"The earlieſt works of Horebout we have met with are contained in a prayer-book "of Iſabella of Caſtille in the Britiſh Muſeum, executed between 1496 and 1504, &c.

"From a certain analogy in their works we may conjecture that Horebout was a "pupil of Hemlink; perhaps not poſſeſſing quite his ſobriety and ſimplicity, and a little "inclining to manneriſm, but making amends for it by an unparalleled richneſs and "variety of compoſition and ſcenery, and a very ſucceſsful attempt to introduce the aërial "perſpective into the landſcape. Nothing can be finer or more grand than the pathetic "expreſſion in Horebout's heads of the Magdalen, of the Mater Doloroſa, or the clergy-"man in the funeral maſs, &c. in the breviary.

"He muſt have flouriſhed between 1500 and his removal to England, when illumi-"nated manuſcript went out of faſhion, and miniature painting was confined to "portraits. His year of birth cannot be 1498, according to Deſcamps, becauſe in the "year 1521 he had a daughter eighteen years of age; ſo that, to bring it in accordance "with V. Mander's ſtatement, that he went to England in advanced age, we can hardly "eſtabliſh it later than 1475. In accordance with the circumſtance that Guicciardini "does not mention Horebout and his daughter amongſt the artiſts alive (in 1566), "Vaernewyck in his Chronicle ſtates them to have died about his time."

192.

ILLUMINATED Page; frontiſpiece to a French Manuſcript. Francis I. on his throne ſurrounded by the three eſtates, the Church, the Law, and the Army. Circa 1530. Height $9\frac{3}{4}$ inches, width $6\frac{3}{4}$ inches.

A ſimilar compoſition, of ſomewhat ſmaller ſize, the king repreſented being Henri Deux, is prefixed to a manuſcript book of ſtatutes of the order of St. Michel in the collection of R. H. Holford, Eſq., and there can be no doubt but that the preſent page has been cut from a ſimilar book. Both are by the ſame excellent illuminator, whoſe ſtyle has ſomewhat of the Italo-Flemiſh bias particularly ſeen in the works of Bernard von Orley. The compoſition, painted in the gayeſt and moſt brilliant colours, with equal delicacy and taſte, is encloſed within a beautiful architectural border. In the upper part the king is ſeated on his throne, holding his ſceptre and "*main de juſtice*," on his right is a numerous group of biſhops and other clergy, headed by a cardinal, who is ſuppoſed to utter the words "Juſtus "ex fide vivit," (written on a ſcroll proceeding from his mouth.) On the oppoſite ſide is a ſimilar crowd of lawyers, in front of whom, at a table, on which is a coffer with the great ſeal of France, ſits another cardinal (the Chancellor du Prat); he is ſuppoſed to be uttering the words, "Honor "regis judicium diligit." The foreground is filled by a brilliant crowd of ſoldiers, guards, nobles, &c. in ſplendid coſtumes,—one of them ſays, "Gloria virtutis ñre tu es." Many of the figures, eſpecially of the churchmen and lawyers, appear to be portraits.

This miniature was formerly in the Strawberry Hill Collection, and at the back, in Walpole's handwriting, is inſcribed, "Francis I. ſupported "by the church, law, and army; Cardinal du Prat, the chancellor, ſits at "the table."—H. W.

"N.B. Two of the ſoldiers in the foreground have been copied by "Montfaucon in his Antiquities of France."

193.

MINIATURE Portrait on vellum of Henry VIII; by Hans Holbein; painted in 1526. Height $2\frac{1}{8}$ inches, width $1\frac{7}{8}$ inches.

This admirable miniature is a three-quarter buſt portrait of the king,

painted in his thirty-fifth year, in a circular medallion contained within a ſquare. The background of the circle is azure or ultramarine blue, and the ground of the ſpandrils or ſpaces of the ſquare, vermillion. In the corner ſpandrils are painted, in gold ſhaded with brown, four draped flying angels holding cords, which are interlaced with the initials H. K. in elegant characters, repeated at the top and bottom. On the blue background ſpace is written, in bold characters in gold, H . R . VIII. ANO XXXV. The king is dreſſed in a black figured damaſk jerkin, trimmed with ſable fur, the ſleeves looped with gold tags and points; the hem of his ſhirt is ſeen above it bordered with minute embroidery in black; he has a plain gold chain round his neck, and a flat black cap or bonnet on his head, with a gold medallion and points. Holbein arrived in England in 1526, and conſequently this is probably the earlieſt of the many portraits of the king by his hand.

Formerly in the Strawberry Hill Collection.

A beautiful copy of this miniature by Hildyard is in the Royal Collection at Windſor Caſtle.

194.

MINIATURE Portrait of Catherine of Aragon, Queen of Henry VIII; by Holbein. Height $2\frac{1}{8}$ inches, width $1\frac{7}{8}$ inches.

The entire range of portraiture can ſhow nothing more admirable than this moſt exquiſite miniature: although from its ſhape it does not appear to have been painted as a companion to that of the king, it was doubtleſs executed at or near the ſame time, which was the period of the full development of Holbein's powers, whilſt he was doubtleſs exerting himſelf to the utmoſt to pleaſe his new Engliſh patrons, and before ſucceſs and the multitude of commiſſions he received had rendered him careleſs.* It is a ſquare miniature, with an arched or rounded top, the background blue as uſual. The figure is a half-length, painted with microſcopic delicacy; it is, in fact, a moſt living likeneſs, and has a ſin-

* Holbein is ſtated to have been born, either at Augſburg or Baſle, in 1498. In 1526 he came to England, under the patronage of Sir Thomas More, to whom he was recommended by Eraſmus, and he was introduced to Henry VIII. in the ſame year by the Chancellor. His death was formerly believed to have occurred in 1554 (of the plague in London); but by the recent diſcovery of his will, dated 1543, it is now ſuppoſed that he muſt have died in that year.

gular reſemblance to a beautiful minute photograph. The truth and reality of expreſſion of the head is indeed moſt wonderful, whilſt every detail is painted with a perfection and yet perfect eaſe and facility of execution, probably never approached by any other artiſt. The queen wears a black dreſs trimmed with black fur; yellow ſleeves, with the lawn ſleeves of the chemiſe puffed and protruding. She holds a green velvet-covered book and alſo a ſtring of red beads in her hands, and has a rich bonnet of cloth of gold of the uſual Engliſh triangular ſhape, with a wide black falling band behind, on her head. Her neck and boſom are adorned with numerous gold chains, pendent jewels, &c. This miniature came from the Strawberry Hill Collection (fourteenth day's ſale, No. 65.) Walpole himſelf ſays of it:—"I have Catherine of Aragon, a "miniature, exquiſitely finiſhed; a (round)? on a blue ground. It was "given to the Duke of Monmouth by Charles II. I bought it at the "ſale of the Lady Iſabella Scott, daughter of the Ducheſs of Monmouth."

Catherine of Aragon was the fourth daughter of Ferdinand and Iſabella, King and Queen of Caſtille and Aragon. She was born in 1485, and in her ſixteenth year was married to Arthur, Prince of Wales, but her huſband died a few months afterwards. Henry VII, being unwilling to part with her dower, obliged his ſecond ſon Henry to marry her. Henry VIII. repudiated her in 1529, and ſhe died in 1535.

195.

CIRCULAR Miniature on vellum, believed to be a portrait of Charles Brandon, Duke of Suffolk; by Hans Holbein. Diameter $1\frac{5}{8}$ inches.

A buſt-ſize miniature on the uſual blue background. He wears a plain black dreſs and black cap.

In the ſeries of Holbein's portrait drawings in the Royal collection at Windſor is a head, thought to be that of Charles Brandon, which has conſiderable reſemblance to this portrait. This celebrated and proſperous nobleman married Mary Tudor, ſiſter of Henry VIII. and widow of Louis XII. of France. He was born about 1485, and died in 1545.

From the Strawberry Hill Collection.

196.

MINIATURE on vellum of Nicholas Hilliard; by himſelf; dated 1550. Diameter $1\frac{1}{8}$ inches.

This intereſting little miniature, a ſmall circle ſurrounded with an inſcribed band or legend, repreſents Hilliard himſelf as a youth of thirteen. It is a head or buſt only on a vermillion background. He wears a flaſhed doublet of light brown or tawny colour, blue ſleeves, and a ruff or frill round his neck. The ſurrounding band is blue, with an inſcription in gold capitals as follows:—" ✠ Opera quædam ipſius Nicholais " Heliard in ætatis ſue 13;" and on the background, on the left, is the monogram NH, and date 1550.

According to this miniature the celebrated artiſt muſt have been born in 1537 (and not 1547, as is ſtated in Walpole). He died in 1619. He was the ſon of Richard Hilliard of Exeter, high Sheriff of that city and county in 1560. Brought up as a jeweller and goldſmith, he ſuperadded painting in miniature, and became limner, jeweller, and goldſmith to Queen Elizabeth, and afterwards to James I. In Walpole's "Anecdotes, &c." an account of him and of many of his works is given; and at page 177, vol i. (ed. Bohn 1849), Walpole ſays:—" Hilliard's " portrait, done by himſelf, at the age of thirteen, was in the cabinet of " the Earl of Oxford." Dallaway engraves another miniature of him at a more advanced age (in the Penſhurſt Collection), but which agrees in likeneſs with the preſent, which in all probability is the one previouſly cited by Walpole.

197.

OVAL Miniature on vellum, of Darnley, Earl of Lennox; by Nicholas Hilliard; 1560. Height $1\frac{1}{2}$ inches, width $1\frac{1}{4}$ inches.

This moſt intereſting miniature is, without doubt, by Nicholas Hilliard. It is painted, on an ultramarine background, on which is written in gold letters, in accordance with Hilliard's frequent practice, " Comes Linox. Año Dñi 1560. Ætatis ſuæ 18." He is dreſſed in a yellow cloſe-fitting doublet, covered with ſmall flaſhings, arranged in horizontal bands, alter-

nately with rows of gold ſtuds or buttons, and has a narrow frill round his neck ſurmounting the ſtiff ſtand-up collar of the doublet.

This miniature muſt have been painted during Darnley's reſidence in England, where he was born, and, according to the date, five years previous to his unfortunate marriage with Mary Queen of Scots (in 1565). Darnley's tragical hiſtory is well known, and need not be repeated. He was of royal deſcent, his father being Matthew Stuart Earl of Lennox, his mother Margaret, daughter to Archibald Douglas Earl of Angus and Queen Margaret, ſiſter of Henry VIII. of England and widow of James IV. of Scotland. Darnley was murdered in 1567.

198.

OVAL Miniature in vellum—the Lady Arabella Stuart; by Nicholas Hilliard. Height $2\frac{1}{8}$ inches, width $1\frac{3}{4}$ inches.

She is repreſented in a white ſatin dreſs, elaborately puffed and ſlaſhed, large frilled ruff, her hair dreſſed with a profuſion of ſmall curls; the head is relieved on the uſual blue background.

This miniature, an excellent example of Hilliard's later manner, was purchaſed at the ſale of the Strawberry Hill Collection, having been obtained by Horace Walpole from Lord Wilmington's Collection.

Arabella Stuart was the only child of Charles Stuart, fifth Earl of Lennox, by Elizabeth, daughter of Sir William Cavendiſh, of Hardwick, in Derbyſhire, ſhe is ſuppoſed to have been born in 1577. Her father was of the blood royal both of England and Scotland; for which reaſon his unfortunate daughter ſuffered life-long perſecution from the jealouſy of both Elizabeth and James I. She died in the Tower in 1615.

From the Strawberry Hill Collection.

199.

OVAL Miniature, ſaid to be the celebrated Lord Chancellor Francis Bacon, Viſcount St. Albans; by Iſaac Oliver; dated 1590. Height 2 inches, width $1\frac{3}{4}$ inches.

This miniature is a half-length; he wears a black ſlaſhed and braided doublet, &c., and plain frill ruff, the background blue as uſual; inſcribed in gold, "Año Dñi 1590. Ætatis ſuæ 27." Iſaac Oliver, one of the moſt celebrated of the Engliſh miniaturiſt ſucceſſors of Holbein, was born in 1555, and died in 1617.

200.

OVAL Miniature Portrait of Lady Hunſdon; by Iſaac Oliver. Height $2\frac{1}{8}$ inches, width $1\frac{3}{4}$ inches.

Although ſomewhat faded, this is one of Oliver's fineſt and moſt highly-finiſhed miniatures, it is ſigned with his monogram on the right ſide. The lady is dreſſed in a rich coſtume of embroidered white ſatin, trimmed with blue; ſhe wears a profuſion of point lace, under a moſt elaborate ruff, her hair is bruſhed back in the uſual faſhion of the age of James I, and is adorned with jewels. The background is a crimſon curtain.

From the Strawberry Hill Collection.

Section XI.

Portraits of Hiſtorical Perſonages—Pictures in Oil.

207.

PORTRAIT of Philippe le Bon, Duke of Burgundy; painted in oil, on panel. Height 12½ inches, width 8½ inches.

A characteriſtic portrait, of head or "three-quarter" ſize, painted on a dark bluiſh green background. The duke, whoſe well-known benevolent features are rendered in a delicate highly-finiſhed ſtyle of execution, is dreſſed in a plain black ſurcoat, edged with fur; he wears a voluminous black turban-ſhaped cap, with a jewel in it, from which hangs a large pear-ſhaped pearl. The collar of the Golden Fleece, and a ſmall gold pectoral croſs hang round his neck; and in his hand he holds a ſcroll of paper. The author has before noticed pictures by this ſame early Flemiſh portrait painter. The ſtyle of the preſent picture can hardly be ſo early as 1467, and it is in all probability a poſthumous portrait, painted ſomewhere betwixt that period and the year 1500.

This excellent and powerful monarch was the ſon of Jean Sans Peur, Duke of Burgundy, he was born in 1396, and died at Bruges in 1467. Philippe le Bon was the founder of the order of the Golden Fleece.

208.

PORTRAIT believed to be of Mary of Burgundy; on panel. Height 17½ inches, width 12 inches.

A ſmall life-ſize buſt portrait, treated ſomewhat in the ſtyle of the

early Italian *quattro-cento* portraits, (in profile on a blue ground.) She wears a ſteeple or conical horned head-dreſs of crimſon ſtuff, encircled in the lower part with a wide black band, which falls down on to the ſhoulders, and is decorated with a large jewel pinned on to it; from the horn hangs down a veil of fine white muſlin. Her dreſs is a boddice of cloth of gold, cut low, leaving the boſom expoſed, with a black ſleeve puffed or cut on the upper part, ſhowing the white chemiſette beneath. Round her neck is a collar of gold, compoſed of interlaced circles with pendent ornaments, and two necklaces of pearls alternating with black jet beads. The peculiar light and delicate colour of this picture reſemble that of the early French ſchool. It is probably a poſthumous portrait, painted in the earlieſt years of the 16th century. Mary of Burgundy, daughter of Charles le Temeraire, was born in 1457. In her twenty-firſt year, by the death of her father, ſhe became ſole heireſs of the vaſt dominions of the houſe of Burgundy. She married, in 1477, Maximilian of Auſtria, afterwards Emperor, and was killed from the conſequence of a fall from her horſe in 1482. She left two children, Philippe, father of Charles V, and Marguerite, Ducheſs of Savoie.

209.

PORTRAIT of the Emperor Maximilian; aſcribed to Lucas Cranach; painted on panel. Height 2 feet 9 inches, width 1 foot 10 inches.

The emperor, repreſented down to the waiſt, is clad in golden armour, wears the imperial crown, and a crimſon mantle edged with a wide border of pearls and other jewels; he holds in his right hand a golden ſceptre, and in his left graſps the hilt of a two-handed ſword. The background is divided into two halves, the larger portion, to the left, on which the figure is detached, being a ſcreen or curtain of crimſon brocade diapered with a beautiful Gothic pine-apple pattern. The portion to the right, ſuppoſed to be an open arcade or window, diſcloſes a fantaſtic landſcape of water and trees, with a road leading under a bridge or archway betwixt two high banks; the character of the landſcape ſtrongly reſembles that of the neighbourhood of Dreſden, (the Saxon Switzerland,) and lends ſupport to the author's belief, that the picture itſelf is a beautiful work of the earlier period of Lucas Cranach, whoſe peculiar touch, colour, and general ſtyle of deſign, ſeem to him to be very

perceptible in it. (Cranach—1470-1553—was in full practice before the commencement of the 16th century, and, judging from the apparent age of the emperor as here repreſented, and from the general ſtyle of coſtume and acceſſories, this portrait cannot have been painted later than about 1495.) The features of the emperor are more refined and dignified than uſual, and his whole bearing and attitude are truly imperial. In the background, on the right, is inſcribed, in Roman letters, "Maximilianus "primus Romanorum imperator." Maximilian I, Emperor of Germany, was born in 1459, and died in 1519.

210.

PORTRAIT of Philippe le Beau; by a contemporary Flemiſh maſter; on panel. Height 15¾ inches, width 11½ inches.

This beautiful early Flemiſh portrait has, in the firſt place, the ſingular advantage of being in the moſt perfect ſtate of preſervation. It repreſents the duke whilſt very young, perhaps fifteen or ſixteen years old, as a buſt portrait, the head (a three-quarter face, verging towards a profile) turned towards the left; he has very long ſtraight blond hair, cut ſquare acroſs the forehead, and wears a black cap or *barrette;* his dreſs is a peliſſe or ſurcoat of gold brocade, with a wide collar or lining of dark fur; around his neck he wears the maſſive collar of the Golden Fleece. It is not poſſible to aſcribe this picture to any known maſter. It is, however, certainly by one of the moſt excellent Flemiſh portrait painters of the time, and may have been painted from the life.

Philippe, Archduke of Auſtria, &c. called the handſome, was ſon of the Emperor Maximilian and Mary of Burgundy, born 1482, died in 1506. He was the father of the Emperor Charles V.

211.

PORTRAIT of the Emperor Charles V; by an early Flemiſh maſter; painted circa 1511, on panel. Height 2 feet 4 inches, width 1 foot 8 inches.

This beautiful portrait, a head, of proportions conſiderably larger than life, repreſents Charles V. at about ſeventeen or eighteen years old. He

wears a doublet of crimſon damaſk, the boddice only viſible; over it a cloak of cloth of gold, with a wide fur collar; a plaited lawn ſhirt edged with gold embroidery riſes above the doublet; round his neck is hung a band of black ribbon, probably to ſuſpend a reliquary or miniature, which is hidden under his doublet; acroſs his ſhoulder is the maſſive collar of the Golden Fleece. On his head he wears a wide-brimmed black hat or cap, ornamented with gold tags and a large gold enamelled medal. The picture has a green background. The head of the king is ſeen nearly in profile, looking towards the right, the lower part of the face thrown forward, giving unuſual prominence to the chin and under lip—an attitude ſeen in many portraits of Charles in his earlier days. The likeneſs to his father Maximilian is very viſible in this fine picture.

From the Strawberry Hill Collection.

Charles V, Emperor of Germany and King of Spain, was born in 1500, abdicated in favour of his ſon Philip in 1556, and died at the monaſtery of Yuſte, in Spain, in 1559.

212.

PORTRAIT of Engelbert, Count of Naſſau, Governor of Brabant; by an unknown Flemiſh maſter; dated 1497. Height 13 inches, width 9½ inches.

This little portrait is an excellent example of one of the 15th century "tables;" it is painted on an oak panel, retaining its original narrow moulded border or frame, which is of a piece with the panel. The portrait is a half or three-quarter length, is painted in oil on a dark red background. The count is ſimply dreſſed in a black doublet or ſurcoat, wearing the collar of the Golden Fleece, and a black cap; he has a hooded falcon perched on his left hand, which is gloved. The ogee moulding of the border is decorated with heartſeaſe flowers; on the gold ground at the top of the frame, on the marginal flat, is the date 1497, and at the bottom the inſcription in church text, "Engylbert Conte de Naſſau."

This perſonage was, according to ancient chronicles, "un ſeigneur "vaillant, ſage et prudent ſur tous autres de ſon ſiècle, bon ſoldat et "grand capitaine." He was a ſtaunch adherent of the Burgundian dynaſty, and was taken priſoner at the battle of Nanci, where Charles the Bold periſhed with the flower of his nobility; he afterwards ſignalized

himſelf conſpicuouſly at the battle of Guinegate, which victory was chiefly owing to his bravery and military ſkill. He died in 1504, and was interred at Breda, where there is a magnificent monument to him and his wife, a princeſs of Baden. (See "Biographie Univerſelle.")

213.

PORTRAIT of a Flemiſh Nobleman or Prince, unknown; aſcribed to Jean de Mabeuſe; painted circa 1500-10; on panel. Height 13 inches, width 9 inches.

A three-quarter portrait of a gentleman, of apparently about thirty-five years old; he has long flowing brown hair and a continuous whiſker round his face; he is richly habited in coſtume of the period, wears the collar of the Golden Fleece, and holds a pink in his right hand. The background is an interior of ornamental architecture, with an open arcade to the left, through which is ſeen a village with rocky hills in the diſtance.

This portrait was formerly ſuppoſed to repreſent the Emperor Maximilian; it has, however, no reſemblance to him.

214.

PORTRAIT of Albert Durer, in the twenty-ſixth year of his age; on panel. Height 23 inches, width 17 inches.

This is a beautiful repetition, in the moſt perfect ſtate of preſervation, of a well-known portrait of Durer by himſelf. It is evidently the work of a firſt-rate German artiſt, probably a pupil of the great maſter, and in the author's opinion was painted ſomewhere towards the year 1560. Durer is repreſented with long golden hair, falling in ringlets on to his ſhoulders, and with a ſmall forked beard and mouſtache; he has a picturesque brown and white coſtume, bordered with black ſtripes, and a black and white ſtriped linen cap on his head; on the right, through an opening, is ſeen a diſtant hilly landſcape with a river; underneath this in the background is written in white,—"1498

"Das malt Ich nach meiner geſtalt
"Ich war ſex und zwanzig jar alt
"Albrecht Dürer."

Underneath this inſcription is alſo painted the well-known monogram of Durer.

Albert Durer was born at Nuremberg in 1471, and died in the ſame city in 1528.

215.

PORTRAIT of Henry VIII, King of England. Height 15¼ inches, width 11½ inches.

This picture, a head or buſt portrait of ſmall life ſize, repreſents the king at an early age, probably very ſhortly after he came to the throne.

It is evidently the work of a Flemiſh painter, and moſt probably formed one of a ſeries of portraits of contemporary great perſonages. An inſcription in an ancient hand, written in ink on the back of the panel, "Ritrato dipinto in tavola di Holbein," in all probability denotes that the picture was at ſome period or other taken to Italy. The king is repreſented in a rich coſtume of gold brocade trimmed with fur, black cap or *barrette* with a medal in it, two broad gold collars ſet with enamelled red roſes and large pearls, he holds in his hand a Gothic ball-ſhaped pomander; the background is green with a diapered pattern.

Henry was born in 1491, aſcended the throne in 1509, and died in 1547.

216.

PORTRAIT of Catherine of Aragon, Queen of Henry VIII. Height 14½ inches, width 10 inches.

Evidently the companion to the previous picture, by the ſame hand, and painted at the ſame time (about 1509?).

The queen is repreſented in a rich coſtume of crimſon brocade and gold tiſſue; a large jewel on her ſtomacher, two ſtrings of pearls round her neck, and a rich jewelled head-dreſs of the uſual Engliſh triangular form. Background green and diapered, as before.

217.

PORTRAIT believed to be of Anne of Cleves, Queen of Henry VIII. Painted in oil on vellum, ſtrained on fine canvas or lawn. Height 15 inches, width 14 inches.

A half-length portrait on dark blue or bluiſh green background. The queen, apparently painted before her marriage with Henry, is habited in a ſplendid Flemiſh coſtume of gold tiſſue covered with jewellery; ſhe wears a rich head-dreſs enriched with ſeed pearls, and with the motto "a bon fine" embroidered on it in gold, in her right hand ſhe holds a red clove pink. Another portrait of the ſame ſize, and by the ſame hand, in which, with the exception of the head-dreſs, which is different, the queen is habited in the ſame rich coſtume, was ſold at the Bernal ſale (lot 927). A wood-engraving of it is given in the ſale catalogue.

Anne of Cleves was the fourth wife of Henry VIII, who married her in 1540, and was divorced from her ſix months afterwards. Holbein was ſent over previous to the marriage to paint her portrait. The preſent picture, however, is clearly by a Flemiſh painter, and was probably executed a year or two previous to the marriage.

218.

PORTRAIT of Mary Tudor, ſiſter of Henry VIII. Painted on a circular-topped panel. Height 16½ inches, width 15 inches.

Whether or not this picture repreſents Mary Tudor may admit of ſome diſpute; at all events it is certain that it is an exquiſite early Flemiſh portrait of a beautiful young girl. It is a head or buſt portrait, treated in a ſomewhat idealiſed manner; probably it was intended to repreſent the lady under the ſemblance of "*St. Magdalen*," as ſhe holds in her two hands a vaſe or pot, the uſual emblem of the ſaint. She is habited in a rich coſtume of gold brocade profuſely ornamented with jewels and large pearls, and the background is a curtain or ſcreen of green brocade or velvet ornamented with a raiſed pine-apple diaper pattern.

Mary Tudor, daughter of Henry VII, born 1498, was firſt married (in 1514) to Louis XII. of France, then an aged man in declining

health. He died three months after the marriage, and within a few days after ſhe was ſecretly married again to Charles Brandon, Duke of Suffolk, who had accompanied her to France. The ceremony was publicly repeated ſoon after at Calais, and finally, with the conſent of her brother Henry VIII, at Greenwich, May 13, 1515. Mary died in 1533.

219.

PORTRAIT of Lorenzo de Medici, Duke of Urbino; aſcribed to Raffaelle; (painted in 1518) on canvas. Height 3 feet 3 inches, width 2 feet 8 inches.

He is painted at half-length, in a ſplendid coſtume, his doublet, the boddice and ſleeves of which only are ſeen, is of rich gold tiſſue; a linen ſhirt riſes ſome inches above the doublet, leaving the neck bare; he wears a wide kelt or trunk hoſe of white ſatin ſtriped with cloth of gold, and over all an open robe of crimſon ſilk woven with a zigzag pattern in gold, it has wide puffed ſleeves tied or gathered in with bands of grey fur; the robe has alſo a collar of the ſame fur. On his head he wears a plain black cap or "*barrette*" with an enamelled gold medal in it, the gold pommel of his dagger, emerging from under the robe, is ſeen on the right. In the right hand he holds an enamelled medal or counter, the left reſts on his hip. He has brown hair worn low on his forehead, ſhort beard, whiſkers, and mouſtache. The background of the picture is dark green.

This important and beautiful picture was formerly aſcribed to Bronzino, and believed to be a portrait of François I. The author, on firſt ſight of it, when hung rather high up in the hall at Colworth, was ſtruck with its excellence as a work of art, far exceeding in this reſpect the many beautiful portraits hung around it, and then ſtated his belief that it was by an earlier and more powerful hand than Bronzino's (a fact indirectly ſhown indeed by the coſtume, which is of a faſhion many years anterior to the period of Bronzino's labours), and alſo that the head had no phyſiognomic reſemblance to that of François I. He was at the ſame time ſtongly impreſſed with its reſemblance, in general aſpect and technical qualities, to the portraits of Raffaelle's later time, (notably the portrait of Leo X. and two Cardinals in the Pitti palace, the Schiarra violin player, and the Jeanne d'Aragon in the Louvre.) He was likewiſe convinced that he had ſeen ſomewhere another portrait of the ſame perſonage,

the features, and in fact, the picture itſelf, ſeeming to a certain extent familiar to him. He could not, however, recall to mind anything definite reſpecting it. As a matter of courſe he believed this picture to be an original work and not a copy. The admirable "*fineſſe*," and yet eaſe and ſimplicity of execution, in thoſe portions of the picture which the hand of the reſtorer (unfortunately far too active in many other parts) had entirely ſpared, would have left him no room for doubt on this point had any ſuch ever occurred to him. Whilſt very recently endeavouring to arrive at ſome more definite concluſion reſpecting it, with a view to the preſent catalogue, the picture being in the meantime temporarily exhibited to the public in one of the galleries appropriated to the reception of works of art on loan at the Kenſington Muſeum, he was much gratified by the receipt of a note from Sir Charles Eaſtlake in reference to it.*

The identification of this portrait is thus due to Signor Raffaelle Pinti. Both Sir Charles Eaſtlake and Mr. Pinti have ſince carefully examined the picture, together with the author, and are agreed that it is ſubſtantially the Raffaelle portrait of Lorenzo de Medici. Whether it be or not the original, *i. e.* the picture actually painted by the hand of the great maſter, is the only point remaining to be decided. We ſhall revert to this all-important point again. It will be deſirable previouſly to give

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* Sir Charles's communication is as follows:—

"7, Fitzroy Square, July 13, 1861.

"My dear Sir,

"Do you think it would be poſſible to have a photograph taken of a half-length portrait lent by Mr. Magniac to the South Kenſington Muſeum. Mr. Pinti, whom I believe you know, called my attention to that portrait, and I have no doubt, from his ſtatements and from other evidence, that it is a copy from Raphael's loſt portrait of the young Lorenzo de Medici, who, through the machinations of Leo X, was for a ſhort time Duke of Urbino (while Franciſco Maria della Rovere was temporarily diſpoſſeſſed). The portrait was painted in 1518, as is evident from a portion of a letter in Gaye. Lorenzo was then twenty-ſix, but as he died when twenty-ſeven, of what may be called premature old age, the appearance of the portrait (which at firſt ſight looks older) is accounted for.

"Mr. Pinti had an idea that this might be the original picture; but, unleſs it has been altogether diſguiſed and painted over, I cannot ſuppoſe that to be the caſe. He had himſelf ſome years ſince a good copy of the upper portion with the inſcription, 'Laurentius M. dux Urbini,' ſo that there appears to be no doubt as to the portrait. . . . My inſpection, though aſſiſted with ſome ſteps, was ſtill neceſſarily imperfect, as it was not poſſible to approach very near; my concluſion, however, was as I have ſtated. Still I ſhould like to have an opportunity of examining it when it is taken down. A photograph of the picture would be very deſirable.

"I remain, my dear Sir, faithfully yours,

"J. C. Robinſon, Eſq. "C. L. Eastlake."

a brief abſtract of what is recorded reſpecting this portrait. Vaſari, (edition Lemonnier, Florence, 1852, vol. viii. p. 34,) having previouſly deſcribed the portrait of Leo X. and the two Cardinals, ſays, "Fece "ſimilmente il duca Lorenzo e 'l duca Giuliano, con perfezione non "più da altre che da eſſo dipinta nella grazia del colorito; i quali ſono "appreſſo, a gli eredi di Ottaviano de Medici, in Fiorenza." A note by the recent editor on this paſſage ſtates that the original picture is no longer to be found, refers to portions of two letters given in Gaye's "Carteggio inedito d'Artiſti, &c." ii. 146, from Lorenzo, in which he ſpeaks of this portrait by Raffaelle, mentions that a portrait of Lorenzo in the Muſée Fabre at Montpellier is believed by ſome to be the original, and finally that there is a copy of it in the ſeries of family portraits of the Medici now placed in the long corridor leading from the gallery of the Uffizi to the Palazzo Pitti.

M. Paſſavant, in his important work on Raffaelle, French edition, 1859, vol. ii. p. 274, after quoting the letters publiſhed by Gaye, which eſtabliſh the fact of the picture having been painted in 1518, (two years before Raffaelle's death,) ſays:—

"Du temps de Vaſari, ce portrait ſe trouvait encore, avec celui de Julien de Médicis, "à Florence, chez les héritiers d'Ottaviano de Médicis. Quant à ce qu'il eſt devenu "depuis, on l'ignore; mais, au Muſée Fabre, à Montpellier, on en voit une copie an- "cienne *ſur bois* (H. 98 cent.; l. 74 cent.) qui nous prouve que l'original était le digne "pendant du portrait de Julien de Médicis. Cette copie de Muſée de Montpellier "reſta enfermée juſqu'en 1824 dans une villa près de Sienne, et elle fut donnée en "payement, avec d'autres peintures ſans valeur, à un peintre de Florence qui avait "décoré les chambres de cette villa. M. Fabre l'acheta à bas prix, en 1826, ce que "occaſionna enſuite des pourparlers entre lui et le peintre qui la lui avait vendue, car "le poſſeſſeur avait fait grand bruit de ſon acquiſition et le peintre Florentin voulait "réſilier la marché.

"Ce portrait repréſente le duc en demi-figure, ou de trois-quarts, tourné de côté "gauche; les traits de ſon viſage portent bien le type des Médicis, il tient le pommeau "d'un poignard,* dans ſa main et laiſſe tomber ſon bras gauche en arrière. Ses che- "veux bruns et ſa barbe de la même couleur, ſont coupés court. Il eſt coiffé d'une "barrette, ornée d'une médaille. Une chemiſe blanche reſſort de ſon pourpoint à manches "rouges, broché d'or, par-deſſus lequel il porte un vêtement garni de fourrures, à larges "manches. Le fond eſt vert. Quoique ce tableau ſoit donné comme original, l'exécu- "tion cependant dément cette originalité, et, d'ailleurs, ſelon l'ordinaire des copies, il "a beaucoup pouſſé au noir.

"Deux autres copies du même portrait ſe trouvent dans les magazins de la galerie "de Florence."

The author has already ſtated his opinion, that the preſent is an original picture. This concluſion was his firſt natural and unſuſpecting one, long before Mr. Pinti's identification of it; and now that he muſt perforce deem it an original portrait by Raffaelle, he ſees no poſſibility of ſhrinking from the reſponſibility of affirming his belief that it is ſuch. Mr. Pinti,

* This is an error, it is a gold enamelled medal.

after the moſt careful microſcopic examination of the ſurface of the picture, recognizing thereby, unfortunately, very many injuries cauſed by repeated cleanings and repaintings, declares his conviction that it can be no other than the original picture by the hand of Raffaelle. Sir Charles Eaſtlake, on a further more careful inſpection, although not diſpoſed, in the preſent ſtate of the picture, to explicitly reverſe his original judgment, is anxious that much of the modern repainting (of the head mainly) ſhould be removed, before pronouncing any more decided opinion either for or againſt its originality; and at all events, the author believes he may affirm, does not now wiſh it to be underſtood that he takes it for granted that the picture is a copy.*

The picture is painted on a very fine ſharp-toothed canvas or rather lawn, "*tela da fazzoletto*," ſuch as was often employed by Giovanni Bellini and other early Venetian maſters in their more highly-finiſhed works. The picture was evidently painted almoſt directly on the canvas, with little if any priming. It may be obſerved, in paſſing, that the uſe of this peculiar canvas, obviouſly a "*recherché*" material, is in favour of its originality—copyiſts ſeldom going out of their way to procure extraordinary or expenſive vehicles for their common-place and ill-paid labours. The head and hand, the only nude portions, are painted very thinly, the threads of the canvas being everywhere viſible, whilſt all the details of the coſtume are executed with more *impaſto*. It is the opinion of the writer that Lorenzo did not actually ſit for this picture; the head is treated in a grandioſe hiſtorical ſtyle, ſcarcely leſs abſtract in its nevertheleſs powerful expreſſion than that of Michael Angelo's famous ſtatue of him—the "Penſeroſo" of the San Lorenzo tomb. The hand is treated alſo with a certain Raffaelleſque manneriſm, difficult to deſcribe, but very appreciable to whoever has much acquaintance with the pictures and drawings of the great artiſt. The draperies and various acceſſories of coſtume, on the other hand, muſt have been carefully painted from the actual ſtuffs arranged on the lay figure; and the author feels convinced that whoever having that actual technical knowledge of art which gives a ſort of intuitive intelligence in matters of practice, examines carefully the general imitative manipulation, touch, local colour, &c., will, whilſt delighted with

* The conſcientious inveſtigation and reſearch which all who know the director of the National Gallery may be certain will precede the expreſſion of his decided opinion, will naturally render that opinion of the very higheſt weight, when it may be expreſſed. And in having thus connected Sir Charles Eaſtlake's name with the preſent ſubject, the author wiſhes it to be diſtinctly underſtood that he is himſelf alone reſponſible for doing ſo; at the ſame time he believes that he has given a moſt unbiaſſed and literal verſion of the preſent impreſſions of that very eminent authority.

the elegant graceful ſtyle, the eaſe and abſence of effort, which the execution of every point of the genuine ſurface of the picture diſplays, feel with him, that it is all but impoſſible that any copyiſt, however eminent, could at ſecond hand, have rendered the facts of nature in ſuch an admirable manner.

M. Paſſavant remarks of the Montpellier picture, that it has "*pouſſé* "*au noir*" in the manner of moſt copies. This moſt pregnant remark is the more to be noted from the fact that the preſent work is entirely free from any ſuch tendency; it is, on the contrary, ſingularly lightſome and brilliant in aſpect, and in ſpite of, in parts, very ſevere reſtoration, glows with that "light within" which copies ſeldom or never poſſeſs. In richneſs and harmony of colour it may indeed be compared with the clear ſilvery pictures of the later period of Giovanni Bellini: whilſt poſſeſſing a certain analogy in the general ſcheme of colour with the Jeanne d'Aragon in the Louvre, being equally clear in tone, the colour is in the author's opinion ſtill more delicate and refined. It muſt at the ſame time be admitted, that the picture has irrecoverably loſt its original ſurface in many important parts, although perfectly preſerved in others.

A reference to the letters of Lorenzo and his agents Goro Gheri and Baldaſſare Turini, given in Gaye ("Carteggio, &c." vol. ii. pp. 145-7), gives indirect ſupport to the author's ſuppoſition, that the head was painted from a drawing and not directly from the life. Lorenzo was in Rome at the latter end of the year 1517, having doubtleſs gone there from Ancona after his recovery from his wound. It is evident that he then, if not earlier, entered into relations with Raffaelle, who at that time was overwhelmed with weighty undertakings for the Pope, which would naturally leave him but little time for the minuter ſtyle of portraiture, (accordingly we ſee in this picture the very *beau ideal* of a hiſtorical or monumental portrait.) The intereſting letter, No. 88, in Gaye, from Goro Gheri in Florence to Lorenzo in Rome, dated 6th Nov. 1517, requeſts the duke to get *Raffaelle*, or ſomebody elſe capable, to make "la impromptu ſua ſchizzata in carta col carbone," and in profile ("an "off-hand ſketch in charcoal on paper"), to ſerve as a model for the head on his coinage, becauſe, as he ſays, that which he already has, in full face, will not do for the purpoſe. A letter from the duke, who was then in Florence, to Turini in Rome (No. 89), dated 4th Feb. 1518, directs his portrait, "El ritratto mio" (evidently from other indications a finiſhed portrait), to be ſent to him as ſoon as it was finiſhed; and from this correſpondence we alſo learn the important facts, that Raffaelle was at this ſame time engaged upon the two celebrated pictures—the great

Michael and the Holy Family of the Louvre; alſo for the duke, who had them ſent after him to France in the ſame year, 1518, and doubtleſs gave them to Francis I.

It is extremely intereſting to be able to connect this picture (aſſuming it to be the original) with two ſuch celebrated works of Raffaelle as theſe laſt mentioned. The analogy of ſtyle, indeed, is very obvious, whilſt in reſpect to its ſtate of conſervation, it is at leaſt as well preſerved as the Saint Michael, the ſucceſſive deteriorations and ſo-called reſtorations of which have been recently placed in the crudeſt and moſt glaring light by the cleaning it has juſt undergone, and its ſubſequent removal to the "Salon Carré" of the Louvre, where it has been hung in a prominent poſition on a level with the eye of the ſpectator.

Lorenzo was the ſon of Pietro de Medici and nephew of Pope Leo X, born in 1492; he was taken two years afterwards, to Urbino, when his parents were driven from Florence, and was hoſpitably ſheltered by the Della Rovere family. This kindneſs he afterwards repaid with the blackeſt ingratitude. In 1513, Leo X. entruſted to him the government of Florence, having taken it from his uncle Giuliano, whoſe better nature was an obſtacle to the Pope's ambitious deſigns. No ſcruples, as the latter well knew, were likely to have weight with Lorenzo, who was a depraved and licentious tyrant. Under various pretexts Leo enabled him to drive out the ſon of his former benefactor, Franceſco Maria, Duke of Urbino, from his hereditary ſtates, the Pope conferring them again upon Lorenzo with the title of Duke, &c. Franceſco Maria, however, ſoon rallied the country to his cauſe, and made vigorous war on him, and in one of the actions (in 1517) Lorenzo was dangerouſly wounded by a ſhot from an arquebus. When he recovered from his wound (in 1518), he was ſent to France, in conſequence of the negotiations of the Pope, to become ſponſor to a ſon of Francis I, and alſo to marry a relative of the French king, (Madeleine, daughter of Jean de la Tour de Boulogne d'Auvergne, and Jeanne de Bourbon.) Lorenzo died in the ſucceeding year, 1519, from the effects of early exceſſes, his wife having alſo died ſhortly before him in childbirth. The child ſurvived, and was the celebrated Catherine de Medicis, who afterwards married Henri II, King of France.

220 to 229.

SERIES of Portraits by the two "Janets."

It ſeems deſirable to preface the notice of theſe portraits by a few introductory remarks on this family or ſchool of painters, whoſe real or family name was Clouet. Until very recently little more was known of them than their common ſurname or *ſoubriquet* of "Janet," and a number of beautiful portraits, nearly always on a ſmall ſcale, aſcribed with a ſort of traditional abſence of diſcrimination, indifferently to them or to "Holbein." A conſiderable amount of information however, has latterly been got together in France concerning them.*

It appears that the family was of Flemiſh origin. A certain Jean Clouet, who is cited as a painter in the ſervice of the Duke of Burgundy at Bruſſels in 1475, being the father of Jean (2nd); the latter was probably the firſt who ſettled in France: he married the daughter of a goldſmith of Tours, and became painter in ordinary to the king, Francis I. ("Peintre ordinaire et valet de chambre du Roy"). He ſeems to have died in 1541. Jean Clouet (2nd) was ſucceeded by his more celebrated, though probably not more talented ſon, François, who inherited his father's official charge, and alſo his familiar ſurname of Janet. François obtained letters of naturalization from François Premier, and retained his office under Henri II, François II, and Charles IX. He was doubtleſs born early in the firſt half of the century, as he had evidently obtained celebrity long before his father's death. He is laſt mentioned in 1570, and is ſuppoſed to have died about 1572. Some mention is alſo made by M. de la Borde of a brother of François Clouet, who is ſuppoſed to have died young, and who was alſo a painter.†

Of the portraits hereafter deſcribed, Nos. 220, 221 and 222, according to M. de la Borde, ſhould be aſcribed to Jean Clouet, whilſt the author can give Nos. 223, 224, 225, 226, 227, and 228, to no other hand than that of his more famous ſon François.

The ſeries of five ſmall portrait heads, on green backgrounds, in this

* See the invaluable work of the Comte de la Borde, "La Renaiſſance des Arts à la Cour de France," vol. i. p. 1 to 37, and 79 to 150; alſo, "Additions au tome "premier," p. 565 to 595, and 629 to 661; and articles in Chennevière's "Archives "de l'Art Français," by Meſſrs. de Treville and Salmon, vol. v. pp. 97 and 287-91, alſo vol. viii. p. 44.

† "La Renaiſſance des Arts, &c.," "Additions au tome premier," p. 588, &c.

collection, are all moſt certainly original pictures, none of them are copies. They are, moreover, evidently all by the ſame artiſt; a fact proven with even the greater certainty from the natural and progreſſive changes of manner viſible in the later as compared with the earlier ſpecimens. Although with the utmoſt deference to ſo high an authority, the author cannot but think that M. de la Borde has been ſomewhat too ſceptical in judging of this claſs of portraits.* Whilſt truly deeming it impoſſible that François Clouet ſhould have been the painter of anything like the number of ſpecimens of this well-known type ſtill extant, M. de la Borde ſeems even to expreſs doubts whether any of them are his work. It is all but certain, however, that a conſiderable number of François Clouet's works are ſtill preſerved; and as the portraits now in queſtion are one and all admirable works of art, by the ſame French artiſt, always ſuppoſed to be François Clouet, inferior only indeed to the works of Hans Holbein, it ſeems impoſſible to conclude otherwiſe than that theſe at leaſt are really works of the maſter himſelf, and not of the Corneilles, Foulons, or Dumonſtiers, to whom, doubtleſs, the great number of imitations and obvious copies of works of this claſs is due.†

220.

PORTRAIT of Eleonore d'Autriche, Queen of Francis I; aſcribed to Jean Clouet (Janet the elder). Height 2 feet 5 inches, width 1 foot 11 inches.

A "three-quarter" portrait, life ſize, painted on panel, on a dull green background. The queen is looking towards the left; ſhe holds an orange in her hands. Her coſtume is in the Spaniſh faſhion, viz. black dreſs with wide ſleeves, embroidered with ſeed pearls, ſlaſhed and

* See "La Renaiſſance des Arts," pp. 144 and 145, vol. i.

† In the interval which elapſed betwixt the publication of the firſt volume of the "Renaiſſance des Arts" and that of the "Additions" to the ſame volume (five years, 1850-55), M. de la Borde ſeems to have greatly modified his views reſpecting the genuine pictures of François Clouet, and to be inclined to regard many as true which he had formerly referred to pupils and imitators.

The queſtion is really, however, a very difficult one; a Catalogue *raiſonnée* and compariſon of the numerous pictures of the Janet family and ſchool, extant in the various collections of France and England, ſhould be undertaken by ſome competent French connoiſſeur; it would be the only effectual baſis for a proper claſſification of their works.

puffed with white ſatin. She wears a magnificent necklace of large jewels, and alſo a ſtring of pearls hanging down upon her ſtomacher. On her head ſhe has a flat black cap or bonnet, with a net or caul of gold tiſſue under it; the cap, which is worn on one ſide, is richly adorned with jewels, a very large pendent pearl being very conſpicuous.

In the wardrobe account or inventory of Henry VIII.'s poſſeſſions, made in the firſt year of the reign of Edward VI. (1547), (MSS. Harl. 1419, in the library of the Britiſh Muſeum), amongſt the pictures in St. James's Palace, occurs "a table of the Frenſhe queene Elonora in the "Spanyſhe arraie, and a cap on her head, with an orange in her hande, "(ſiſter of the Emperour.)"

The preſent picture is doubtleſs either the one here mentioned or a *replica* of it, and was probably painted about the period of her marriage with Francis I. (1530.) A ſmall picture (15½ inches by 12 inches), alſo aſcribed to Janet, was in the Bernal Collection (ſale catalogue, No. 926; with an engraving). Although ſubſtantially the ſame portrait, it differs in many minor particulars. In the Bernal picture the queen holds a letter in her hands; the coſtume, however, is nearly identical. M. de la Borde notices it in "Additions, &c." p. 633. Another portrait of this queen, alſo aſcribed by M. de la Borde to Jean Clouet, is at Hampton Court. As in the Bernal picture, ſhe holds a letter.

Eleonore d'Autriche, daughter of the Archduke Philippe d'Autriche, and ſiſter of Charles V, was born at Louvain in 1498, married firſt, in 1519, Emmanuel, King of Portugal, who died in 1521, leaving her with two children. In 1530 ſhe was married to Francis I; this union having been ſtipulated by Charles V. as one of the conditions of the liberation of Francis from captivity. Becoming a ſecond time a widow in 1547, ſhe retired firſt to the Low Countries, and afterwards to Spain, where ſhe died in 1558.

221.

EQUESTRIAN Portrait of François Premier, King of France; aſcribed to Jean Clouet; painted in oil, on panel. Height 11 inches, width 8¼ inches.

The king is mounted on a white horſe, with black legs, mane, and tail. He has on a ſuit of black armour, richly emboſſed or damaſcened with ſilver in elaborate patterns of arabeſque ornament. In his right

hand is a gilded mace, and he holds the bridle of the horſe with the other hand, reſting it at the ſame time on the pommel of his ſaddle. He is bareheaded, and looks towards the ſpectator. The ſaddle and houſings of the horſe are crimſon and gold, and on the horſe's head is a lofty plume of light yellow, pink, and black oſtrich feathers. The horſe is iſſuing from a triumphal arch decorated with fluted marble columns, and walks towards the left; the horizon, low down in the picture, is bounded by bare blue hills.

This beautiful portrait is one of a ſeries of the kings of France whom the two Janets, father and ſon, ſucceſſively ſerved. They were probably repeated more than once. The preſent ſpecimen is unqueſtionably an original picture. It is painted in preciſely the ſame manner as the portrait of Henri II. (No. 222), and evidently by the ſame hand. (Francis I. was born in 1494, and died in 1547.) M. de la Borde ("Renaiſſance des Arts, &c." vol. i. p. 18) notices two other repetitions of this portrait. All three have intereſting variations. In the preſent example the king is bareheaded; in the Florence picture he wears a plumed cap or bonnet; and in the Sauvageot picture, which is painted in diſtemper, a helmet. M. de la Borde's intereſting remarks are as follow:—

"Le portrait à cheval repréſente le roi à l'âge de 30 ans; le portrait en buſte doit "être poſtérieur de 3 or 4 ans, c'eſt-à-dire que l'un a été peint vers 1524, l'autre vers "1528.

"François 1^er^ eſt à cheval, couvert de ſon armure de guerre, la tête coiffée d'une "toque à plume, une maſſe d'armes dorée à la main droite; il tient les guides de ſon "cheval qui piaffe ſous ſon noble cavalier en marchant vers la gauche. L'armure en "fer damaſquinée d'argent, le harnachement du cheval en rouge, le cheval gris à cri-"nière noire, race eſpagnole. A droite, un arc de triomphe; pour fond, un payſage. "Haut. 32 cent. larg. 26.

"Ce tableau eſt placé dans la galerie de Florence ſous le nom de Jean Holbein; "nous expliquerons plus loin l'origine de cette erreur et la raiſon de ſa perſiſtance. "C'eſt une délicieuſe peinture françaiſe, toute flamande encore dans ſa vérité, dans ſa "minutie, un peu gothique auſſi dans ſa ſilhouette de bas-relief, mais vivante par "l'obſervation heureuſe, la fineſſe habile des détails, l'éclat argentin du coloris et la "ſimplicité de l'effet.

"Ce portrait a été reproduit pluſieurs fois dans l'atelier du maître, et l'une de ces "répétitions s'eſt conſervée dans la collection de M. Sauvageot, je pourrais dire dans "ſon muſée, ſi les dimenſions du local et la modeſtie du ſavant propriétaire ne me "défendaient toute autre déſignation. La miniature ſur vélin de grande dimenſion "porte en général à la recherche et s'oppoſe à l'accentuation. Jean Clouet n'avait "pas beſoin d'être pouſſé dans ce ſens; mais, malgré ce défaut, on ne peut qu'admirer "la fineſſe des traits de ce viſage bien connu, l'habileté des détails, la ſavante anatomie "du cheval, la vérité de ſa tête, le feu de ſon œil. Sans doute le peintre trahit dans "ce travail, encore plus que dans ſon tableau à l'huile, l'école du miniaturiſte dont il "eſt ſorti, mais on ſent en lui l'étoffe d'un peintre."

222.

EQUESTRIAN Portrait of Henri II, King of France; aſcribed to Jean Clouet; painted in oil on panel. Height 10½ inches, width 8¾ inches.

The king is mounted on a black horſe walking towards the right (both horſe and rider are ſeen in profile); he wears the coſtume of a "*Capitaine de chevaux légers*," habited in a ſuit of black armour richly damaſcened with ſcroll foliage, apparently chiſelled in relief in ſilver. The horſe is richly capariſoned, all the trappings and other details being white with gold braidings and ſtuds.* The king has a gilded mace in his right hand, and is bareheaded, his hair being cut very cloſe. The horſe's head is decorated with a bunch of white and green oſtrich plumes. In the background is a portion of a wall or perhaps a gateway, from which the horſe and its rider are ſuppoſed to be iſſuing. The landſcape background ſhows a great expanſe of blue ſky, the horizon being low down in the picture, and formed by diſtant mountains.

An original drawing for this picture was formerly in the collection of M. Alexander Lenoir, who publiſhed it in the "Muſée des Monuments "Français, &c." 8, pl. 276. It (the drawing) is alſo well engraved in outline in Willemin's "Monuments Français, inédits," vol. 2, p. 239. It differs ſlightly in ſome details from the preſent picture, principally in that the king wears a flat cap or bonnet, whereas in the picture he is bareheaded.†

This picture was purchaſed at the ſale of the late King of Holland's

* According to Brantôme, Henri II.'s livery was black and white—"a cauſe de "la belle veuve qu'il ſervait" (Diane de Poitiers).

† Willemin, texte, p. 45, notices the drawing as follows:—

"Le portrait de Henri II, que nous avons ſous les yeux, témoigne de cette exacti- "tude et de ces ſoins minutieux. Il eſt impoſſible de rendre avec un fini plus pré- "cieux tous les détails de l'armure du monarque, de l'équipement et du caparaçon du "cheval. Henri II. eſt ici repréſenté dans la coſtume et l'appareil généralement uſités "pour faire ſon entrée dans quelque bonne ville de ſon royaume. Un deſſin de la col- "lection de Fontette le repréſente à peu près de la même manière, faiſant ſon entrée à "Rouen, en 1550. Le riche caparaçon du cheval, à lanières et houppes flottantes, "était complètement dans le goût et les uſages du temps, et l'on ne peut lire ſans "étonnement, dans la deſcription de l'entrée que nous venons de citer (c'eſt la Déduction "du ſomptueux Ordre, &c. Rouen, 1551, in 4°), le détail minutieux de tous les ornements, "broderies, floccars et pennaches qui entraient dans la compoſition d'un pareil équipe- "ment. La riche armure ciſelée que porte Henri II, et qui, ſuivant l'uſage de ſon épo- "que, s'arrêtait aux genoux, reſſemble, ſous quelques rapports, à une magnifique armure "conſervée au Muſée royal d'artillerie, et connue ſous le titre de l'armure aux lions."

Collection, and was then called a portrait of Don John of Auſtria. M. de la Borde notices it as follows, "Renaiſſance des Arts," &c. t. i. p. 148, note:—

"'Don Juan d'Autriche, dans une attitude triomphante, eſt repréſenté montant un "'cheval noir; il a la tête découverte, il eſt vêtu d'une armure émaillée et ciſelée en "'argent. Il porte une maſſue en or élegamment travaillée. Son cheval eſt paré de "'riches harnais, le bridon eſt garni de plumes au-deſſus de la tête. Le fond de ce "'tableau eſt un pan de mur qui ſe détache ſur le ciel. Le lointain eſt ſimplement com-"'poſé, et le coloris en eſt faible.' (*Deſcription des Tableaux*, par C. J. NIEUWEN-"HUIS, in 8°, 1843.)

"Ce portrait n'eſt pas de François Clouet et ne repréſente pas Don Juan d'Autriche. "Il eſt de Jean Clouet, il a été fait pour ſervir de pendant au portrait de François 1^er^ "(décrit p. 18), et il repréſente Henri II. à l'âge de 29 ans, en 1546. Mêmes dimen-"ſions, même armure, même équipement. Seulement la tête du prince eſt découverte, "ſon cheval, de robe noire, eſt harnaché de broderies blanches, et il marche de gauche "à droite. A ces différents titres, ce petit tableau mérite toute notre attention, et je "n'ai relégué ſa deſcription dans cette note que parce il porte les traces d'une main "fatiguée par l'âge, et qui ne pouvait ſervir à caractériſer complètement la manière du "maître. En effet, ce portrait n'atteint que médiocrement la reſſemblance; la tête "eſt petite et maigre, le modèle pauvre et le ton plus faible encore que dans le portrait "de François 1^er^. Le peintre n'a retrouvé ſa vigueur de jeuneſſe que pour rendre, "avec ſa ſurprenante habileté, toutes les broderies du harnachement et la damaſquinure "d'argent ſe détachant ſur le fer noir de l'armure. Une main maladroite a repeint "le ciel.

"Si, comme on le murmure, la collection du Roi de Hollande doit devenir le proie "des enchères, il eſt à ſouhaiter que ce portrait de Jean Clouet ſoit acquis pour le "Louvre. Aucun autre muſée ne peut en apprécier, auſſi bien que nous, les mérites "de toutes ſortes."

The author cannot agree with M. de la Borde that this exquiſite little picture bears any traces of a ſenile hand, that "the head is meagre "in drawing, or too ſmall, ort hat the modelling and tone are poor and "thin." On the contrary, it is in his opinion, quite equal, in theſe and all other reſpects, to the portrait of François I, and unſurpaſſed by any portrait of the Janets the author has ever ſeen. In truth of character, living expreſſion, and admirably beautiful execution, this head of Henri II. is excelled only by ſome of the ſuperb miniature heads of Holbein, ſuch as Nos. 193 and 194 in this collection. It is ſcarcely neceſſary, however, to obſerve that a certain hardneſs and poverty of aſpect are inſeparable from the treatment of a head in ſtrict profile, eſpecially, alſo, when, as in this inſtance, it is boldly detached on a background of clear blue ſky; but when theſe difficulties are properly taken into account our admiration of the elder Janet's (?) technical ſkill and taſte, as ſhown in the compoſition and execution of this portrait, is even greatly increaſed.

In the "Additions au tome premier" of the "Renaiſſance des Arts," (p. 574), M. de la Borde, after an interval of five years, under the heading, "Portraits équeſtres de François 1^er^ et de Henri deux," returns again to the conſideration of this picture as follows:—

" J'ai éprouvé un véritable embarras devant le portrait équeſtre de Henri deux " faiſant le pendant du portrait de François 1^er^ de la galerie de Florence. A l'époque " où je le décrivis, il ſe trouvait dans le muſée du Roi de Hollande, il a été vendu de- " puis, avec cette magnifique collection . . . Ce portrait pourrait bien n'être que la " répétition en petit d'un grand tableau que François Clouet aurait peint en 1547, à " l'époque de l'avènement de Henri II. au trône, en ſe conformant à une donnée " traditionelle, et en s'efforçant de donner à ſa manière tout le ſolennel de la peinture " officielle. Maintenant que la date de la mort de Jean Clouet, le ſecond des quatre " Clouets, peut-être placée en 1541, il faudrait pour lui attribuer ce portrait ſuppoſer " qu'il l'aurait peint en 1540, et Henri II. n'avait alors que vingt-deux ans. Le " portrait indique un homme plus âgé, même en tenant compte de la force et de la " formidable encolure qu'eut, dès ſa jeuneſſe, le fils de François 1^er^."

M. de la Borde (" Additions, &c." p. 570,) further adduces a paſſage from an obſcure contemporary French writer, Eſtienne Jodelle, in which the life-ſized picture is alluded to as follows :—

" Henrici equitantis domi, ſic nuper à Janetio Pariſienſi excellentiſſimi in majore " tabulâ depicti."

Although the author has followed M. de la Borde's opinion, previouſly expreſſed, that both this picture and the François I. are by Jean Clouet, he fully ſhares the miſgivings indicated in the previous paſſage, which ſhows an evident ſuſpicion in the mind of the writer, that, after all, they are really by François Clouet the ſon. This ſuſpicion, moreover, is greatly ſtrengthened by the fact that, although painted in diſtemper, the picture next to be deſcribed (equeſtrian portrait of Charles IX.) is apparently by the ſame hand as the other two ; and it is needleſs to obſerve that Janet the elder could not by any poſſibility have painted Charles IX. The ſubject, however, is full of difficulties.

Henri II. was born in 1518, ſucceeded to the throne on the death of Francis I. in 1547, and died in 1559.

223.

EQUESTRIAN Portrait of Charles IX, King of France; painted in water colours on vellum ; by François Clouet, (Janet the younger.) Height 11 inches, width $8\frac{1}{4}$ inches.

This is probably the lateſt of the ſeries of equeſtrian portraits of the kings of France, painted and doubtleſs repeated more than once, by the two ? Janets. Unlike Nos. 221 and 222, this of Charles IX. is painted in water colours, in the uſual miniature ſtyle on vellum, ſtrained over an oak panel. The king is repreſented on a grey horſe, riding towards the

left, the background formed by the loop-holed wall of a fortreſs. He wears a crimſon ſatin doublet and hoſe, and ſhort black cloak embroidered with gold, a frill round his neck, and pendent chain of large cluſtered pearls, black cap or bonnet with a gold band, and ſmall oſtrich plume. The ſaddle-cloth and houſings of the horſe are black and gold, the former diapered with broad diagonal bands *ſemée* of *fleurs-de-lys*. The face, turned towards the ſpectator, is ſingularly truthful and lifelike, and is marked by a ſomewhat auſtere melancholy or preoccupied expreſſion. This fine miniature is moſt delicately painted, and is in the moſt perfect ſtate of preſervation. It was formerly in Mr. Harmann's Collection.

Two companion portraits, alſo painted in water colours, and evidently "*en ſuite*" with the preſent, were in the Bernal Collection, (Nos. 1135 and 1136;) they were Henri II. by Janet, in a green dreſs and black cloak, on a white horſe covered with crimſon trappings, and Henri III. (by Janet?) in a black dreſs, on a brown horſe. They were purchaſed at the ſale by Mr. Colnaghi, from whom they were acquired by His Royal Highneſs the Duc d'Aumale.

Charles IX. was born in 1550, and died in 1574.

224.

PORTRAIT of the Comte de la Marque; aſcribed to François Clouet. Height 7 inches, width $5\frac{1}{2}$ inches.

A ſmall head or three-quarter portrait, on a light azure or green background, of a gentleman, apparently about thirty years old; he has a red or ſandy coloured broad forked beard, mouſtache, whiſkers and hair of the ſame colour, and light blue eyes. The coſtume is that of circa 1540-50, viz. black jerkin, white ſatin? wide ſleeves, and flat black cap with gold points, and a ſmall black plume.

At the back of the panel is written in an ancient hand, on paper paſted on:—

"Monſeigneur le Comte de la Marque, Seigneur de Brainne et autre "lieux, oncle de Madame de Gonzague, abeſſe d'Avenoy, en 1584, de "qui vient le preſent portraict, que m'a eſté donné par l'aumonnier de "Madame l'Abeſſe d'Avenoy en 1639. A Bavilly Chanoine de St. "Symphorien."

From the Strawberry Hill Collection.

225.

PORTRAIT of "Claude de Clermont, Sieur de Dampierre;" aſcribed to François Clouet. Height $7\frac{1}{4}$ inches, width $5\frac{3}{4}$ inches.

Small head or three-quarter portrait of a gentleman of about thirty or five-and-thirty years old; he is of blond complexion, has blue eyes, and a forked red beard, mouſtache of the ſame colour, the hair darker. The coſtume is of circa 1540-50, viz. a black doublet trimmed with gold braid and ſilver buttons, black cap likewiſe trimmed to match, alſo with a gold medal and two ſmall white oſtrich feathers tipped with black,—plain green background.

From the Strawberry Hill Collection.

226.

PORTRAIT of a Gentleman, unknown; aſcribed to François Clouet; on panel. Height $6\frac{3}{4}$ inches, width $5\frac{1}{4}$ inches.

He is apparently aged about thirty-five or forty, has a buſhy red beard, whiſkers and mouſtache, coſtume of circa 1550, viz. plain black frieze doublet and black cap or "*barrette*," without any ornaments: the background is green. The general tone of this picture is rather darker, and the execution ſomewhat more forcible, than that of the preceding picture; it is, however, certainly by the ſame hand.

From the Strawberry Hill Collection, (lot 60, 20th day,) deſcribed as a "Fine head by Janet"

227.

PORTRAIT of a Gentleman, unknown; aſcribed to François Clouet; on panel. Height $6\frac{3}{4}$ inches, width $5\frac{1}{4}$ inches.

This portrait, obviouſly by the ſame hand as the three previous ones,

repreſents a man of about thirty years old, with a ſmall beard and whiſker, and incipient mouſtache. He is in half-length, with the hands ſeen, wearing a plain black dreſs and cap, holding his gloves in one hand, with the other in the folds of his black cloak. The coſtume is apparently of about 1550-60, and the picture altogether is, perhaps, a rather more recent performance than the laſt; it is equally forcible in tone with the previous picture, and is likewiſe painted on a green ground.

From the Strawberry Hill Collection, (day 20, lot 53,) called in the catalogue, (but evidently in error,) "A ſon of Sir Thomas More, by Holbein."

228.

PORTRAIT of a Gentleman, unknown; aſcribed to François Clouet; circa 1560; on panel. Height 9½ inches, width 7 inches.

This perſonage, ſimply habited in a black dreſs and holding a gold ring in his hand, is of ſomewhat ſtout habit; he has the air of a doctor of laws or medicine; he wears a flat black cap or *barrette*, is without beard or mouſtache, and his hair is cut cloſe or ſquare acroſs his forehead in the ancient faſhion, falling down long on each ſide. The background is green as uſual, and the execution and tone of the picture correſpond in every reſpect with the two previous ſpecimens. It was purchaſed at the Strawberry Hill ſale (lot 65, 20th day), being deſcribed as a "Portrait of Lu-" ther." This picture, with another, was a preſent to Walpole from his great nephew George, Earl of Cholmondeley. On the back of the panel is written in an ancient hand:—"11. 2 data, Excel Pñpis Valliſtari " avunculi munere." And alſo in more recent characters:—"Agoſtino " Landi, Princ de Valliſtari de Taro—tableau du palais de Monaco " Pñpis Valiſtari munus."

229.

A FAMILY Portrait group of Catherine de Medicis and four of her Children—Charles IX, the Duc d'Anjou, afterwards Henri III, the Duc d'Alençon, and the Princeſs Marguerite, afterwards Queen of Navarre; painted in

1561; aſcribed to "Janet;" painted on canvas. Height 6 feet 8 inches, width 4 feet 7½ inches.

The figures, of ſmall life ſize, are all repreſented ſtanding at full length on a ſtep or low daïs. Catherine, in a widow's black dreſs, is on the left of the picture; ſhe holds Charles IX. by the hand, her left hand reſting on his ſhoulder. Beſide the young king ſtands his brother, the Duc d'Anjou, afterwards Henri III, holding a letter or ſmall paper book in his right hand and a white handkerchief in his left. The young Duc d'Alençon ſtands near his mother on the extreme left, with one foot only on the ſtep; and laſtly, the Princeſs Marguerite is ſeen in the background betwixt her two elder brothers.

The coſtume of the three boys is exactly alike, viz. doublet, ſlaſhed and puffed trunk hoſe of tawny yellow laced with ſilver, and yellow tight-fitting under-hoſe; the doublet and trunk hoſe are embroidered with vertical bands filled in with diagonal ſtripes and ſmall ſlaſhings, a ſhort falling cloak of the ſame colour and pattern, of the uſual faſhion of the period, and a yellow cap ornamented with pearls and a ſmall white and yellow plume, complete the ſuit. The king and the elder duke wear the jewel of the order of St. Michel, pendent on their breaſts from a yellow ſcarf. The princeſs is dreſſed in a greeniſh blue robe, open in front and ornamented with a wide border of gold embroidery, underneath it a white ſatin petticoat, round her waiſt is a band of large jewels, a long ſtring of the ſame falling vertically down in front nearly to her feet, ſerves to ſuſpend a ſmall *flaçon* vaſe-ſhaped *pomander;* on her head is a rich band or coronet of jewels.

The picture has a plain dark background, and on the ſtep underneath the feet of the king is inſcribed in bold letters, ANN . ÆTA . SVÆ . XI., an indication which correſponds exactly with his apparent age, and fixes the date of the picture (1561).

It was formerly in the Strawberry Hill Collection (21ſt day, lot 89), and is deſcribed by Mr. Robins in the ſale catalogue as:—

"A ſplendid gallery picture, whole length portraits of Catherine de Medicis and "her children, Charles IX, Henri III, the Duc d'Alençon, and Marguerite, Queen "of Navarre, by Janet:"—

"This extraordinary and powerful picture was purchaſed from Mr. Byde's Collec- "tion in Hertfordſhire. It diſplays, with the greateſt accuracy, the rich coſtume of "the period, and, as a work of art, may be pronounced matchleſs. A ſtrong likeneſs, "it will be obſerved, is viſible in the countenances of the children, which preſent a "fine inſtance of the early period of portrait painting."

A ſimilar picture is extant in the Caſtle Howard Collection. It is thus

deſcribed in Dr. Waagen's "Treaſures of Art in Great Britain," vol. iii. p. 322:—

"Catherine de Medicis, Conſort of King Henri II, with her children, afterwards "King François II, Charles IX, and Henri III, and the Princeſs Marguerite, "whole length figures, the ſize of life, very carefully painted in his pale colouring, and "eſpecially delicate in the hands. A more important picture of this, the beſt French "portrait painter of that age, than any that the Louvre poſſeſſes."

M. de la Borde quotes Dr. Waagen's deſcriptions of this picture, "Re-"naiſſance, &c." vol. i. pp. 110 and 146. After alluding to certain loſt pictures of François Clouet of life ſize, he ſays:—

"Il faudrait voir ce tableau. S'il eſt de Janet, nous pourrons mieux nous figurer "ce qu'étaient les grandes peintures du cabinet doré dans le Luxembourg."

In the "Additions au tome premier," p. 592, publiſhed five years afterwards, he reverts again to this picture as follows:—

"Je n'ai point retrouvé les tableaux du Luxembourg, c'eſt un mécompte, mais j'ai "été juſqu'au fond de l'Angleterre, à Caſtel-Howard, dans l'unique but de voir ce "grand tableau de cinq figures repréſentées par François Clouet, en pied et de grandeur "naturelle. Ce fut un ſecond mécompte. Ce tableau eſt placé au-deſſus d'une "cheminée et encaſtré dans la muraille. La reine, dans ſon coſtume de veuve, mais "avec des traits que l'âge n'a pas encore fatigués, occupe ſur un ſecond plan la gauche "du tableau. Elle appuie ſa main gauche ſur l'épaule de François II. qu'elle "préſente pour ainſi dire du haut de ſon eſtrade; près de lui, à la droite du ſpectateur, "ſe tient de face le prince Charles IX; plus en arrière, la princeſſe Marguerite, et ſon "le premier plan le jeune Henri III, montant de ſon pied gauche ſur l'eſtrade, en ſe "tournant preſque de face vers le ſpectateur. Le tableau a en hauteur 6 p. 6 p. en "largeur 5 p. 4 p. (meſure anglais).

"Ce n'eſt pas une œuvre de François Clouet, c'eſt de la peinture plate, ſans éclat, "ſans vigueur, ſans conſiſtance. Les reſſemblances des perſonnages ſont vraies, mais "elles ſont ſans vie; tous les yeux reſſortent en noir au milieu de carnations plâtrées; "le deſſin des mains exagéré, ſuivant la mode de Fontainebleau, l'élégance des doigts "effilés; des détails de coſtume ſans peints à l'effet, mais quand on regarde de près, on "voit qu'ils ſont groſſièrement rendus. C'eſt auſſi en prenant une échelle pour mieux "examiner cette peinture, qu'on voit combien elle eſt lâchée et délayée, le grain de "la toile percé de longues traînées de couleur. Toutefois ces critiques s'adreſſent à "l'opinion que attribue cet ouvrage au peintre Janet; autrement, je dirais que c'eſt "un très curieux et très eſtimable tableau de quelque peintre Français devenu à "moitié Italian. Je donnerai une idée exacte de ſa manière en renvoyant au portrait "de Henri quatre enfant, du Muſée de Verſailles. Celui-là auſſi fut long temps at-"tribué à Janet. Tous deux participient de ce mélange de qualités eſtimables, mais "contraires, qui ſe nuiſent en s'aſſociant."

In a note to the above M. de la Borde ſays that the Caſtle Howard picture came from Strawberry Hill. It is needleſs to ſay that this is a miſtake, the preſent being the real "Strawberry Hill" picture, where it was purchaſed at the ſale by Mr. Scariſbrick of Scariſbrick, at the recent diſperſion of whoſe extenſive gallery of pictures it was acquired by Mr. Magniac. In all probability it, and not the Caſtle Howard picture, is the original work; at all events both are ſubſtantially the ſame compoſition. The inſcription recording the age of the young king Charles IX.

however, ſeem to be wanting on the Caſtle Howard picture. M. de la Borde, moreover, following Dr. Waagen, has fallen into a notable error reſpecting the perſonages repreſented; the eldeſt of the princes is not *Francois II.* but *Charles IX*, the other three being Henri III, the *Duc d'Alençon*, and the Princeſs Marguerite, as rightly ſtated by Walpole; the proof of this is very obvious. Catherine is repreſented as a widow, evidently therefore poſterior to the year 1559, in which year her huſband died, whilſt at the ſame time the *pſeudo* François II. was, according to the inſcription, in his eleventh year when this picture was painted; he was, however, ſixteen years old at the death of his father in 1559; whereas, ſuppoſing the eldeſt boy to be Charles IX, which is certainly the caſe, there is no longer any difficulty. Charles came to the throne on the death of his brother François in the following year 1560, being then ten years old; and as the picture was painted when he was eleven years old, we arrive at the year 1561, at which time Catherine *had* been two years a widow.

The royal line of Valois came to an end with the individuals here repreſented, all the children of Catherine having died without iſſue. This picture is, indeed, a moſt expreſſive hiſtorical monument; the attitude of the queen mother viſibly repreſents her as the guardian and protector of the young king, and it was about the time of the execution of this picture that her political ſupremacy, the deteſtable fruits of which ſo long devaſtated and demoralized France, really commenced. It may perhaps be uſeful to note that Catherine de Medicis was daughter of Lorenzo de Medicis, Duke of Urbino, her mother being a French princeſs; born in 1519; ſhe was married to Henri II. in 1533 (before his acceſſion to the throne); that for ten years this marriage was unfruitful; at the end of which period ſhe became a mother, and bore the king in ſucceſſion ten children in as many ſucceſſive years, moſt of whom died in their infancy; three of her ſons reigned in ſucceſſion (François II, Charles IX, and Henri III). She was perhaps the real author of the Maſſacre of St. Bartholomew, and died in 1589.

230.

PORTRAIT of François de Lorraine, Duc de Guiſe; by a contemporary French (?) painter; in oil, on panel. Height $8\frac{1}{4}$ inches, width 6 inches.

The duke is repreſented at full length dreſſed in white ſatin, laced or trimmed with gold; in his right hand he holds his gloves, and in his left

his long rapier. Over his ſhoulder he wears a ſhort black cloak, and he has a black cap or *barrette* with a ſmall white plume, on his head. A maſſive gold chain wound twice round hangs on his breaſt, with a gold medal, apparently that of the order of St. Michel, pendent from it. The background repreſents the interior of a hall or gallery, a pedeſtal and fluted Corinthian pilaſter may be remarked on the right, and two large green curtains are pendent, one on each ſide. This beautiful little portrait is in all probability a repetition reduced from a life-ſize picture. It is painted with great maſtery, and with more "*impaſto*" than uſual with the French portrait painters of the period, and in a clear ſilvery tone.

It would be uſeleſs to condenſe in a few lines the biography of this celebrated hiſtorical perſonage. It is only neceſſary to note, that this Duke François ſhould not be confounded with his almoſt equally celebrated ſon Henri. He was born in 1519, and was ſlain at the ſiege of Orleans in 1563.

231.

PORTRAIT of Henri, Duc de Guiſe, called "*La Balafré*;" on a ſmall oval panel. School of François Clouet. Height 5½ inches, width 4¼ inches.

This intereſting little portrait, acquired from the Bernal Collection, repreſents the duke ſtanding, his right hand reſting on an opened map of a fortified town, ſpread out on a table covered with a blue cloth trimmed with gold lace and fringe; a blue velvet curtain bordered with gold fringe on the right. The duke wears a ſuit of rich emboſſed half armour; the ground gold, the arabeſque ornaments, in which equeſtrian figures are very conſpicuous, black. He wears a white ſcarf over the right ſhoulder, and white ſatin hoſe. On the ground near him is his helmet, black and gold, like the reſt of the ſuit.

This picture was aſcribed to Pourbus in the Bernal catalogue, but it is evidently by one of the numerous French portrait painters of the Janet ſchool. It was probably painted either during the duke's lifetime (circa 1580-88), or ſhortly after his murder at the laſt-named date.

Henri de Guiſe was the eldeſt ſon of the Duc François, and was born in 1550. The circumſtances attending his murder by order of Henri III. are alluded to in the notice of the Cardinal, his brother. (See page 53.)

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232.

PORTRAIT of Blaiſe de Monluc, Marſhal of France; on panel; ſchool of Janet. Height $8\frac{1}{4}$ inches, width $5\frac{3}{4}$ inches.

He is repreſented in a buff jacket or doublet trimmed with red; fall collar and a gold chain with a medal attached, round his neck. On his head is a black cap or *barrette*, with a gold band and a ſmall black plume in it. He has a ſtern weather-beaten countenance, grey beard and mouſtache, and is apparently betwixt ſixty and ſeventy years old. At the bottom, on a band, is painted in characters of the time, "Blaiſe de "Monluc, Marec. de Fr." Monluc was a celebrated ſoldier of fortune, engaged in nearly all the French wars of the firſt half of the ſixteenth century. Born in 1502, he entered the army at an early age as a common ſoldier, went through every ſucceſſive grade and was finally made marſhal of France at the ſiege of Rochelle in 1573. He died in 1577.

From the Strawberry Hill Collection.

233.

PORTRAIT of Marguerite de Valois, Queen of Navarre; painted in 1570; ſchool of François Clouet; on panel. Height $12\frac{1}{2}$ inches, width $9\frac{1}{4}$ inches.

This moſt genuine and well preſerved old French portrait is an excellent example of a claſs of pictures generally aſcribed to Janet. Intereſting as theſe pictures are however, highly finiſhed and preciſe in execution, delicate in colour, and when perfectly preſerved, as in this inſtance, of a fine enamelled *impaſto*, which, from its brilliant ſuavity of tone, is in itſelf very attractive, they are ſtill far inferior to the genuine works of either of the Janets. The author is not ſufficiently acquainted with the individual characteriſtics of the later French portrait painters of the 16th century to aſcribe the picture to any maſter in particular. It ſeems to him, however, to have conſiderable analogy with the crayon heads of the Dumonſtiers, and may very likely be by one of thoſe fertile limners.

In the right hand upper corner of the picture is the date 1570, evidently original; it was therefore painted in Marguerite's eighteenth year, two years before ſhe married Henri de Bearn. It is a head or buſt portrait, down to the waiſt. She is dreſſed in a quaint, tight-fitting dreſs of white ſatin, trimmed with pearls, and has a ſingular heart-ſhaped gauze ruff, and puffed lace frill round her neck. Her hair is dreſſed in ſmall criſped curls, with a cap or bonnet of gauze of the ſame pattern as the ruff.

This celebrated lady was the daughter of Henri II. and Catherine de Medici. Born in 1552, ſhe married, in 1572, the Prince de Bearn, afterwards Henri Quatre, from whom ſhe was afterwards legally ſeparated. She died in 1615.

234.

OVAL Miniature of a Lady, unknown; in oil; by Sir Antonio More; circa 1550. Height 2 inches, width $1\frac{5}{8}$ inches.

A delicate little miniature, painted on an oval ſilver plate. It is unqueſtionably from the hand of Sir Antonio More; and from the coſtume and type of phyſiognomy, evidently repreſents a Flemiſh lady. She is of blond complexion, aged about twenty-five or thirty, wears a black dreſs, ſmall linen fall collar with a band of black embroidery, and a flat black cap or bonnet, with a gold band and medal in it, over a net or caul of gold tiſſue, which confines her crimped blond hair.

Sir Antonio More was born at Utrecht in 1519 (?), and died in 1576 (?).

From Lord Camden's Collection.

FINIS.

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